Sacred Symbols in Art

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By ELIZABETH E. GOLDSMITH

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LIFE SYMBOLS AS RELATED TO SEX SYMBOLISM

SACRED SYMBOLS IN ART

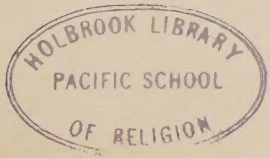
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Photo. Alinari

THE MADONNA DEL CARDELLINO.—RAPHAEL
(Uffizi, Florence.)

SACRED SYMBOLS IN ART

BY

ELIZABETH E. GOLDSMITH

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"Let him [the traveller] not trust to his impressions from his general reading; there is nothing so treacherous; he may have general reading enough to sink a ship, but unless he has a cargo taken newly on board he will find himself tossing without ballast on those billowy slopes of the Palatine, where he will vainly try for definite anchorage."

W. D. HOWELLS's *Roman Holidays and Others.*

PREFACE TO THE SECOND EDITION

In preparing the first edition the author was strongly influenced by the belief *qui trop embrasse, mal étreint.* She had in mind primarily the traveller, who wants his information in a nutshell, is bored by an explanation of something that explains itself, and bewildered and confused by long and learned dissertations for which he has not the time. Thus with a subject so overwhelmingly broad, and a book that to be useful must necessarily be small, it seemed best to keep rigorously to that which, in the writer's opinion, would add the most essentially to the intelligent enjoyment and appreciation of the more famous works of Christian art—excluding the too obvious as well as the too remote.

The book has been so cordially received by students and those other than the traveller, that in this second edition a little additional matter of more general interest has been added in an appendix, whereby it is hoped that its value and usefulness will be increased. Certain suggestions courteously and helpfully extended by some of the reviewers have been included in this, and to them for their interest, the author wishes to express her warmest appreciation and thanks.

E. E. G.

New York, February, 1912.

PREFACE

The visitor who frequents the art galleries and churches of Europe soon learns to distinguish certain saints in a picture by certain symbols; but unless he has a knowledge also of the meaning or story that is conveyed by these symbols, the real beauty and significance of the early works of art are lost. To arrive at this knowledge, however, it is necessary to consult so many books that these become a serious encumbrance to one, going from place to place. It is hoped, therefore, that this handbook, designed for the use of the student and the traveller, may supply a genuine need.

A closer study into the meaning of the early works of Christian art is only another outcome of the keen revival of interest in biblical history that is everywhere manifesting itself to-day; and indeed one cannot view those pictured stories of the past, those naïve and lovely examples of an earlier faith, without a broadening sympathy that finally deepens into tender reverence the more one comprehends.

Believing that a clearer idea of the whole religious series of pictures will be obtained, the subjects here considered are treated generically rather than alphabetically. Thus, the symbols of the Godhead are given first; then the symbols of the Archangels, the symbols and legends of the Madonna, of John

the Baptist, the Four Evangelists, the Apostles, and the Four Latin Fathers, and after that follow the legends of certain saints.

The general symbols and what they expressed in religious art are given; also when symbols were used as *emblems*, and when they were merely *attributes*, and what characteristics or incidents in the life of a saint they expressed.

A considerable portion of the book is devoted to the symbols and legends of the Madonna and what these were supposed to express in the Church and in the life of Christ. The subjects of the historical and devotional pictures in which she appears, with or without her divine Son, are given as they come in their natural order.

The book includes a brief description of the significance of colours as employed in the early religious pictures, as well as an account of the general plan of dress and arrangement that was followed, more or less arbitrarily, by the artists of a given period. The monastic orders are given and the habits worn by the members of the different orders are described, who thus (by their dress) may be readily distinguished in pictures.

For use and reference in the galleries, an alphabetical list of symbols is placed in the fore part of the book, followed by an alphabetical list of all but the more obscure saints, with their distinguishing emblems. Only the legends of the best known saints, who are constantly found in art, have been touched upon, the aim being to bring together in compact form only those facts and legends pertinent to Christian art.

No attempt has been made to locate or describe any of the famous works of art, except as they are indicated under the illustrations, as this has been well and ably done in the guide books of Baedeker, Hare, and Grant Allen.

In preparing this book the works of Mrs. Jameson, Didron's *Christian Iconography*, Lord Lindsay's *Sketches of Christian Art*, and the *Golden Legend* in French and English have been largely drawn upon.

E. E. G.

New York, January, 1911.

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SACRED SYMBOLS IN ART

Sacred Symbols in Art

I.—SYMBOLS OF THE SAINTS

ANCHOR in his hand, or at his side, or suspended around his neck. Pope's or Bishop's robes.	St. Clement, Martyr, A. D. 100. Third Bishop of Rome.
ANCHOR. Three balls, or three purses. Three children in a tub. Bishop's robes. Ship.	St. Nicholas of Myra, A. D. 326. Patron saint of Russia, Venice, and Freiberg, of children, sailors, travellers, etc.
ANGEL or man. Purse, or bag of money. Book. Pen and ink-horn.	St. Matthew, Apostle and Evangelist, Martyr.
ANGEL. Organ. Musical instruments. Crown of red and white roses. Palm. Scroll of music.	St. Cecilia, Virgin Martyr, A. D. 280. Patron saint of music and musicians.
ANGEL holding a book. Benedictine habit.	St. Francesca Romana, A. D. 1440.
ANGEL holding basket with apples and roses. Crown. Palm. Sometimes roses in her hand or crowned with roses.	St. Dorothea of Cappadocia, Virgin Martyr, A. D. 303.

Angel with flame-tipped arrow. Dove. Carmelite habit. Heart with I. H. S. Lily. Crucifix.	St. Theresa, A. D. 1582. Patron saint of Spain. Founder of the Scalzi, reformed Carmelites.
Angel with two captives. Fetters in his hand, or at his feet. White habit. Blue and red cross upon his breast.	St. John de Matha, A. D. 1213. Founder of the Trinitarian Order for the redemption of captives.
Angel with pyx. Franciscan habit. Cardinal's hat at his feet, or on a tree.	St. Bonaventura, A. D. 1274.
Angel holding a shield on which are three fleur-de-lys.	St. Clotilda of Burgundy, A. D. 534.
Angel ploughing in the background. Spade. Found in Spanish art.	St. Isidore the ploughman, A. D. 1170.
Angels crowning her with roses. Crucifix.	St. Rosalia of Palermo, A. D. 1160.
Anvil in hands, or at feet. Sometimes lion, sometimes sword or axe lying beside anvil.	St. Adrian, Martyr, A. D. 290. Patron saint of Flanders and Germany, of soldiers, and against the plague.
Anvil. Blacksmith's tools. Blacksmith's or Bishop's dress. Crozier. Book.	St. Eloy, Lo, or Sant' Eligio, A. D. 659. Patron saint of Bologna, blacksmiths, goldsmiths, and of horses.
Arrow. Crown. Banner with a red cross. Dove. Mantle sheltering virgins.	St. Ursula, Virgin Martyr, 237 or 383 or 451. Patron saint of young girls, and teachers.

ARROW, hind pierced by, in his arms or at his feet. Old. Benedictine habit.

St. Giles, Hermit, A. D. 725. Patron saint of Edinburgh, of woods, cripples, beggars, and lepers.

ARROW in his hand. Royal robes. Wolf.

St. Edmund, King and Martyr, A. D. 870. Patron saint of Bury St. Edmunds.

ARROWS, pierced by. Bound to a column. Angel with crown and palm.

St. Sebastian, Martyr, A. D. 288. Patron saint against pestilence.

ARROWS. Palm. Crown. Millstone.

St. Christina, Virgin Martyr, A. D. 295. Patron saint of Bolsena, and Venice.

AWL or shoemaker's knife. Palms. Two saints together.

St. Crispin and St. Crispianus, Martyrs, A. D. 300. Patron saints of Soissons.

AXE, lictor's. Two-pronged fork. Young.

St. Martina, Virgin Martyr, A. D. 230.

AXE in his hand. Sometimes an angel holds the axe. Sword. Carrying a head in both hands.

St. Proculus, Martyr, A. D. 303. Patron saint of Bologna.

BALLS (three). Bishop's robes. Sometimes three purses, or three children in a tub. Sometimes ship in the background.

St. Nicholas of Myra, A. D. 326. Patron saint of Russia, Venice, Freiberg, of children, school-boys, sailors, travellers, merchants, and against thieves.

BANNER, with red cross. Crown. Dove. Arrow. Mantle sheltering virgins, or surrounded by virgins.

St. Ursula, Virgin Martyr. Dates uncertain, 237, 383, or 451. Patron saint of young girls, and women teachers.

Banner with black Imperial eagle. Palm. Royal robes.	St. Wenceslaus of Bohemia, Martyr, A. D. 938.
Banner. Young. Richly dressed. Sword. Palm.	St. Julian of Cilicia, Martyr. Patron saint of Rimini.
Banner, white with a red cross. Roman armour. Found only in churches of Pisa.	St. Torpé, Martyr, A. D. 70. Patron saint of Pisa.
Banner, white with a red cross. Crown. Palm. Sometimes wears a red and white mantle.	St. Reparata, Virgin Martyr, third century. Formerly patron saint of Florence.
Beasts, surrounded by. Young. Dark brown or grey mantle. Palm.	St. Thecla, Virgin Martyr, first century. Patron saint of Tarragona.
Beehive at his feet. Books. Knotted scourge with three thongs. Two human bones. Bishop's robes. Mitre. Crozier.	St. Ambrose, A. D. 397. One of the Four Latin Fathers of the Church. Patron saint of Milan.
Beehive. Demon bound. Three mitres on a book or at his feet. Pen, papers, ink-horn. White habit.	St. Bernard of Clairvaux, A. D. 1153. Founder of the Cistercian Order of Reformed Benedictines.
Beggar, kneeling at his feet. In his hands a pomegranate surmounted by a cross. Long beard. Capuchin habit.	St. Juan de Dios, A. D. 1550. Founder of the Hospitallers, or Brothers of Charity.
Beggar at feet, or dividing his cloak with a beggar. Goose. Bishop's robes, or as a soldier.	St. Martin of Tours, A. D. 397. Patron saint of Tours, Lucca, and penitent drunkards.

Beggar, or cripple, at her feet. Sometimes three crowns. A lapful of roses. Robes of royalty, or Franciscan habit.	St. Elizabeth of Hungary, A. D. 1231.
Beggar's dish. Pilgrim's habit, worn and ragged. Palm. Cross.	St. Alexis, A. D. 400. Patron saint of beggars and pilgrims.
Beggars, giving alms to. Widow's veil. Crown. Old. Franciscan habit.	St. Elizabeth of Portugal, A. D. 1336.
Bell. Sometimes cruse and loaf. Driving dragon into the sea.	St. Pol de Léon, A. D. 573.
Bell. Crutch. Asperges. Hog. Skull. Crucifix. Flames of fire. Monk's habit.	St. Anthony, Hermit, A. D. 357.
Blacksmith with anvil, hammer, tongs and bellows. Sometimes Bishop's robes and blacksmith's tools.	St. Eloy, Lo, or Sant' Eligio, A. D. 659. Patron saint of Bologna, of goldsmiths, locksmiths, blacksmiths, and horses.
Blood flowing from his head. Benedictine habit or Bishop's robes.	St. Thomas à Becket, A. D. 1170.
Blood trickling from his head. Sometimes with sword or axe in his head. Palm. Dominican habit.	St. Peter Martyr, A. D. 1252.
Bones, two human. Beehive. Knotted scourge. Books. Bishop's robes. Mitre. Crozier.	St Ambrose, A. D. 397. One of the Four Latin Fathers. Patron saint of Milan.

Book stained with blood, or transfixed by a sword. Bishop's robes over the Benedictine habit.	St. Boniface, A. D. 755. Archbishop of Mayence, and Apostle of Germany.
Books at his feet. Infant by seashore. Heart flaming or transfixed by an arrow. Bishop's robes. Mitre. Crozier.	St. Augustine, A. D. 430. One of the Four Latin Fathers of the Church.
Books, his magical, trampling under his feet. Sword. Palm. Bishop's robes (without the mitre).	St. Cyprian of Antioch, Martyr, A. D. 304.
Bottle on the end of a staff. Cloak. Wallet. Scallop shell.	St. James the Great, Apostle and Martyr. Patron saint of Spain.
Bottles or Flasks. Loose tunic and cap, trimmed with fur. Giving alms to the poor.	St. Omobuono. Patron saint of Cremona, and of tailors. (Sometimes difficult to distinguish from St. Roch.)
Box or vase of alabaster. Long fair hair. Skull. Crucifix.	St. Mary Magdalene, A. D. 68. Patron saint of Marseilles, Provence, and of frail, and penitent women.
Box of ointment. Surgical instruments. Two men together in red robes.	St. Cosmo and St. Damian, Martyrs, A. D. 301. Patron saints of medicine, and of the Medici family.
Branch of olive in his hand. White habit.	St. Bernard of Tolomei, A. D. 1319. Founder of the Order of Olivetani, reformed Benedictines.

BRANCH, encircling his loins. Old, wasted, half-naked, long hair and beard.	St. Onofrio, Hermit of Thebes, fourth or fifth century.
BUILDINGS in his hand. Bishop's robes.	St. Petronius, A. D. 430. Patron saint of Bologna.
CALDRON of oil. Cock. Lion. Wolf. Palm. Young and beautiful.	St. Vitus, Martyr, A. D. 303. Patron saint of Sicily, Bohemia, Saxony, of actors and dancers, and against nervous diseases and late rising.
CANDLE, lighted. Demon trying to extinguish it with bellows. Book. Basket of provisions and holding loaf of bread. Sheep. Distaff. Spindle.	St. Geneviève, A. D. 509. Patron saint of Paris.
CANDLE on his head, or in his hand. Small wheel. Old. Bishop's robes.	St. Erasmus, or Elmo, Martyr, A. D. 296.
CAPTIVE kneeling at her feet. Broken fetters in her hands. Royal crown. Long veil.	St. Radegunda, A. D. 587. Protectress of the Order of Trinitarians for the redemption of captives.
CARDINAL'S HAT, near him or at his feet. Cardinal's robes, or old, ragged, long beard. Skull. Books. Lion. Church in his hand.	St. Jerome, A. D. 420. One of the Four Latin Fathers. Founder of Monachism in the West. Patron saint of learning, theology, scholars.
CARDINAL'S HAT on the bough of a tree or at his feet. Franciscan habit. Pyx.	St. Bonaventura, A. D. 1274.

CARDINAL'S robes (only found with other Vallombrosan saints).	St. Bernard degli Uberti, Abbot of Vallombrosa.
CARPENTER'S or builder's square.	St. Thomas, Apostle and Martyr. Patron saint of architects and builders.
CENSER. Book. Benedictine habit or dressed as a deacon. Usually with St. Benedict and St. Placidus.	St. Maurus, A. D. 584.
CHALICE or sacramental cup. Sun on his breast. Books. Pen. Dove. Dominican habit.	St. Thomas Aquinas, A. D. 1274.
CHECKERED HABIT, Cord of St. Francis. Dog at her feet.	St. Margaret of Cortona, A. D. 297.
CHILD in his arms or at his feet. Franciscan habit. Nun kneeling at feet.	St. Vincent de Paule, A. D. 1660. Founder of the Sisters of Charity.
CHILD on his shoulders, walking through water. Huge staff. Monk in background.	St. Christopher, A. D. 364.
CHILD-CHRIST in his arms or on a book. Book. Lily. Crucifix. Flame in his hand or on his breast. Mule kneeling.	St. Anthony of Padua, A. D. 1231.
CHILDREN, three, in a tub. Three balls, or three purses. Anchor. Bishop's robes. Sometimes ship in the background.	St. Nicholas of Myra, A. D. 326. Patron saint of Russia, Venice, Freiberg, schoolboys, sailors, travellers, merchants, and against thieves.

CHURCH in her hand. Royal robes. Walking over ploughshares.	St. Cunegunda of Bavaria, A. D. 1040.
CHURCH in his hand. In armour. Crown. Sword. Orb of sovereignty.	St. Henry of Bavaria, A. D. 1024.
CHURCH with two towers in his hand. Pilgrim's dress. Staff. Wallet. Shell.	St. Sebald, A. D. 770.
CLOAK, dividing with a beggar. Beggar at his feet. Goose. Bishop's robes, or as a soldier.	St. Martin of Tours, A. D. 397. Patron saint of Tours, Lucca, and of penitent drunkards.
CLUB.	St. James Minor, Apostle and Martyr.
COMB, iron, Bishop's robes.	St. Blaise, Martyr, A. D. 289. Patron saint of woolcombers, wild animals, and against diseases of the throat.
CROSS, transversed, shaped thus—×. Gospel. White hair and beard.	St. Andrew, Apostle and Martyr. Patron saint of Scotland and Russia.
CROSS. Crutch. Beardless. Light grey habit.	St. John Gualberto, A. D. 1073. Founder of the Vallombrosan Order of Reformed Benedictines.
CROSS at the end of a staff or crozier, or small cross in his hand or T-shaped.	St. Philip, Apostle and Martyr.

Cross, blue and red, on his breast. White habit. Angel leading captives.	St John de Matha, A. D. 1213. Founder of the Order of Trinitarians.
Cross. Lily. Javelins. Palm. Crown. Cross T-shaped. Scarlet robe.	St. Miniato, Martyr, A. D. 254.
Cross. Pyx. Lily. Franciscan habit. Black veil.	St. Clara, A. D. 1253. Founder of the Order of Poor Clares, Franciscan nuns.
Cross. Dragon under her feet. Crown. Palm.	St. Margaret, Virgin Martyr, A. D. 306.
Cross, red, on his breast. In armour. Sometimes as a Moor, or with eagle on banner or shield.	St. Maurice, Martyr, A. D. 286. Patron saint of Austria, Savoy, and Mantua, and of foot soldiers.
Cross, large. Robes of royalty.	St. Oswald, A. D. 642.
Cross, large. Royal robes.	St. Helena, A. D. 328. Mother of Constantine the Great.
Crown and sceptre at his feet. Doe by his side. Hermit's garb.	St. Procopius, A. D. 1053.
Crown and sceptre at his feet. Young. Beardless. Fleur-de-lys embroidered on Bishop's robes. Mitre. Sometimes Franciscan habit.	St. Louis of Toulouse, A. D. 1297.
Crown and sceptre at his feet, or by his side. Lily. Royal robes. Young.	St. Casimir of Poland, A. D. 1483.
Crown. Palm. In the Benedictine groups.	St. Flavia, Martyr, A. D. 540.

Crown of Thorns. Stigmata. Lily. Dominican habit.	St. Catherine of Siena, A. D. 1380.
Crown of Thorns in his hand. Sword. Sceptre. Crown. Franciscan habit or royal robes.	St. Louis IX., King of France, A. D. 1270.
Crowns, three, embroidered on his robe. Globe. Cross. In armour. Ermine mantle.	St. Charlemagne, A. D. 814.
Crucifix wreathed with a lily. Star on his breast. Gospel. Augustine habit.	St. Nicholas of Tolentino, A. D. 1309.
Crucifix. Sometimes wings. Dominican habit.	St. Vincent Ferraris, A. D. 1419.
Crucifix. Lily. Surplice over black habit.	St. Francis Xavier, A. D. 1552. Patron saint of India.
Crucifix. Pyx. Dominican habit.	St. Hyacinth, A. D. 1257.
Crutch, sometimes with a bell suspended from it. Hog. Asperges. Flames of fire in the background. Skull. Crucifix. Monk's habit.	St. Anthony, Hermit, A. D. 357.
Crutch. Long white beard. White habit.	St. Romualdo, A. D. 1027. Founder of the Order of Camaldolesi, reformed Benedictines.
Cup, with serpent. Eagle. Pen. Book.	St. John, Apostle and Evangelist.

Cup, or pitcher broken. Thorn bush. Broken sieve. Raven with a loaf in its beak. Asperges. Mitre. Staff. Black habit.	St. Benedict, A. D. 543. Founder of the Benedictine Order.
Cup, broken. Palm.	St. Donato of Arezzo, Martyr.
Cup, and sponge with drops of blood.	St. Pudentiana, A. D. 148.
Cup and wafer. Tower with three windows. Book. Sword. Palm. Feather.	St. Barbara, Virgin Martyr, A. D. 303. Patron saint of Ferrara, and Mantua, armourers, fortifications, and against thunder and lightning.
Dates, cluster of, on palm. Cross. Young. Richly dressed.	St. Ansano, Martyr. Patron saint of Siena.
Demon, bound. Beehive. Pen, papers, ink-horn. White habit. Three mitres on a book, or at his feet.	St. Bernard of Clairvaux, A. D. 1153. Founder of the Cistercian Order of Reformed Benedictines.
Demon trying to blow out a lantern.	St. Gudula, A. D. 712. Patron saint of Brussels.
Demon, holding bellows, and trying to blow out lighted taper. Distaff. Sheep. Spindle. Book. Sometimes basket of provisions.	St. Geneviève, A. D. 509. Patron saint of Paris.
Dish. Pilgrim's habit, old and worn. Cross. Palm.	St. Alexis, A. D. 400. Patron saint of pilgrims and beggars.

Dish, eyes on. Lamp. Awl. Sword or wound in her neck from which stream rays of light. Palm.	St. Lucy, Virgin Martyr, A. D. 303. Patron saint of Syracuse and against diseases of the eye.
Dog, with a torch in its mouth. Lily. Book. Star on his forehead. Rosary. Dominican habit.	St. Dominick, A. D. 1221. Founder of the Dominican Order.
Dog. Pilgrim's habit. Staff. Wallet and cockleshell. Pointing to wound in his leg.	St. Roch, A. D. 1327. Patron saint of prisoners, and those stricken with plague.
Dog at her feet. Checkered habit.	St. Margaret of Cortona, A. D. 1297.
Dove. Lily. Benedictine habit.	St. Scholastica, sister of St. Benedict, A. D. 543.
Dove on his shoulder or close to his ear. Pope's robes. Tiara. Crozier with double cross. Book.	St. Gregory, A. D. 604. One of the Four Latin Fathers of the Church.
Dragon at his feet. In armour. Standard. Lance. Palm.	St. George, Martyr, A. D. 303. Patron saint of England, Germany, Venice, soldiers and armourers.
Dragon, small, its mouth bound with threads. Bull. Holding or pointing to the portraits of St. Peter and St. Paul. Pope's robes. Mitre. Sometimes triple tiara.	St. Sylvester, Pope, A. D. 335.
Dragon under his feet. In armour.	St. Theodore, Martyr, A. D. 319. Patron saint of Venice.

Dragon at his feet. Bishop's robes.	St. Mercuriale, second century. Bishop of Forli.
Dragon under her feet. Crown. Cross. Palm.	St. Margaret, Virgin Martyr, A. D. 306.
Dragon, bound at her feet. Asperges. Pot of holy water. Bunch of keys. Skimmer or ladle.	St. Martha of Bethany, A. D. 84. Patron saint of cooks and housewives.
Dragon, driving into the sea. Bell. Sometimes loaf and cruse.	St. Pol de Léon, A. D. 573.
Eagle by her side. Lion. Palm.	St. Prisca, Virgin Martyr, A. D. 275.
Eagle. Sometimes cup with serpent. Pen. Book.	St. John the Evangelist.
Eyes, on a dish. Sword or wound in her neck. Lamp. Palm.	St. Lucy, Virgin Martyr, A. D. 303. Patron saint of Syracuse, and against diseases of the eye.
Eyes, two, on a book. Crozier, or palm. Benedictine habit.	St. Ottilia, Martyr, A. D. 720. Patron saint of Alsace, and Strasburg, and against diseases of the eye.
Face of Christ on a napkin.	St. Veronica, Martyr.
Falcon. In armour, or as a hermit praying in a hollow tree. Huge stone.	St. Bavon, A. D. 657. Patron saint of Ghent, and Haarlem.
Fetters and chains. Crozier. Book. Deacon's dress, or Benedictine habit.	St. Leonard, A. D. 559. Patron saint of prisoners, and captives.

Fetters and chains in her hand. Found only in Rome.	St. Balbina, A. D. 130. She was the daughter of the Prefect Quirinus, and discovered the lost chains of St. Peter.
Finger on his lip. Sometimes with mouth padlocked. Five stars over his head.	St. John Nepomuck, A. D. 1393. Patron saint of bridges, and running water, of silence, and against slander.
Fire near him or in the background. Crutch with bell. Hog. Asperges. Skull. Crucifix. Monk's habit.	St. Anthony, Hermit, A. D. 357.
Fire, throwing water on a burning house. Millstone.	St. Florian, Martyr. Patron saint of Austria.
Fish. Keys. Cross. Cock.	St. Peter, Apostle and Martyr.
Fish with a key in its mouth. Bishop's robes.	St. Benno, A. D. 1100.
Fish. Bishop's robes.	St. Ulrich, A. D. 973. Patron saint of Augsburg.
Fish suspended from his crozier. Bishop's robes.	St. Zeno, A. D. 380. Patron saint of Verona.
Fish at his feet. Bishop's robes.	St. Corentin of Brittany, A. D. 495.
Flame of Fire in his hand or on his breast. Infant Christ in his arms or on his book. Lily. Crucifix. Mule kneeling. Franciscan habit.	St. Anthony of Padua, A. D. 1231.

Fleur-de-Lys embroidered on Bishop's robes. Mitre. Crown and sceptre at his feet. Young and beardless. Sometimes Franciscan habit.	St. Louis of Toulouse, A. D. 1297.
Fleur-de-Lys embroidered on royal robes. Crown and sceptre at his feet. Holding crown of thorns. Sometimes Franciscan habit.	St. Louis IX., King of France, A. D. 1270.
Flowers, three. Swan. Carthusian habit.	St. Hugh of Lincoln, A. D. 1126.
Fork, two-pronged. Lictor's axe.	St. Martina, Virgin Martyr, A. D. 230.
Fountain. Sometimes head in his hand. Sword.	St. Alban, A. D. 305. England's protomartyr.
Globe and cross. Three crowns embroidered on his robe. In armour. Ermine mantle.	St. Charlemagne, A. D. 814.
Goose. Dividing his cloak with a beggar. Beggar at his feet. Sometimes as soldier, or in Bishop's robes.	St. Martin of Tours, A. D. 397. Patron saint of Tours, and Lucca, and of penitent drunkards.
Gridiron. Deacon's robes. Sometimes gridiron embroidered on his robe. Palm.	St. Laurence, A. D. 258. Patron saint of Nuremberg, and Genoa.
Hair and beard long. Half-naked. Very old. Sometimes a raven near.	St. Paul, the Hermit of Thebes, A. D. 344.
Halberd (in Germany).	St. Jude or Thaddeus, Apostle and Martyr.

HARROW. Bishop's robes.	St. Frediano of Lucca, A. D. 560.
HAT, Cardinal's, near. Sometimes Cardinal's robes. Old. Wasted. Long beard. Books. Skull. Crucifix. Lion. Church in his hand.	St. Jerome, A. D. 420. One of the Four Latin Fathers of the Church.
HAT, Cardinal's, hanging on a tree or at his feet. Angel with pyx. Book. Cardinal's robes, or Franciscan habit.	St. Bonaventura, A. D. 1274.
HAWK. Shield with nine balls.	St. Quirinus the Tribune, A. D. 130.
HEAD, blood flowing from, or pierced by an axe or sword. Palm. Crucifix. Dominican habit.	St. Peter Martyr, A. D. 1252.
HEAD, blood flowing from, or pierced by a sword. Benedictine habit or Bishop's robes.	St. Thomas à Becket, A. D. 1170.
HEAD of a man under her feet. Wheel. Crown. Palm. Book. Receiving ring from the Christ-Child.	St. Catherine of Alexandria, Virgin Martyr, A. D. 307. Patron saint of Venice, philosophy, science, students, and against diseases of the tongue.
HEAD, carrying his own. Found only in Rouen.	St. Clair, Martyr, third century.
HEAD, carrying in both hands, or axe in his hand, or angel holding an axe. In armour. Sword.	St. Proculus, Martyr, A. D. 303. Patron saint of Bologna.

HEAD in his hand. Sword. Fountain.	St. Alban, A. D. 305. England's protomartyr.
HEAD, carrying his own. Bishop's robes.	St. Denis, Martyr, first century.
HEAD, carrying her own. Palm.	St. Valerie, Martyr.
HEAD, carrying St. Alexander's, accompanied by St. Adelaide as Queen with a veil, St. Lupo with crown, and St. Alexander in armour. Palm.	St. Grata, A. D. 300.
HEART, flaming or transfixed by an arrow. Infant by the seashore. Book in his hand or at his feet. Bishop's robes. Mitre. Crozier.	St. Augustine, A. D. 430. One of the Four Latin Fathers of the Church.
HEART with I. H. S. Angel with flame-tipped arrow. Dove. Lily. Crucifix. Carmelite habit.	St. Theresa, A. D. 1582. Patron saint of Spain. Founder of the Scalzi, reformed Carmelites.
HEART, crowned by thorns. I. H. S: in the skies, or on a tablet borne by angels.	St. Ignatius Loyola, A. D. 1556. Founder of the Jesuit Order.
HERMIT praying in a hollow tree, or as a prince in armour, with falcon in his hand. Huge stone.	St. Bavon, A. D. 657. Patron saint of Ghent and Haarlem.
HIND, pierced by an arrow, in his arms or at his feet. Old. Benedictine habit.	St. Giles, Hermit, A. D. 725. Patron saint of Edinburgh, of woods, cripples, beggars, lepers.

Hog. Bell and crutch. Asperges. Flames of fire in the background. Skull. Crucifix. Monk's habit.	St. Anthony, Hermit, A. D. 357. Patron saint against fire, here and hereafter.
Horses, tied to wild. Bunch of keys. Sometimes iron comb. In armour.	St. Hippolytus, Martyr, A. D. 258. The jailer of St. Laurence.
I. H. S. on a tablet surrounded by rays. Sometimes three mitres, or three mounds surmounted by a standard or cross. Franciscan habit.	St. Bernardino of Siena, A. D. 1444. Founder of the Order of Observants, reformed Franciscans.
I. H. S. on heart. Angel with flame-tipped arrow. Dove. Lily. Crucifix. Carmelite habit.	St. Theresa, A. D. 1582. Patron saint of Spain. Founder of the Scalzi, reformed Carmelites.
I. H. S. in the sky, or on a tablet borne by angels. Heart crowned by thorns.	St. Ignatius Loyola, A. D. 1556. Founder of the Jesuits.
Instruments, surgical. Box of ointment. Two men in red robes. Palms.	St. Cosmo and St. Damian, Martyrs, A. D. 301. Patron saints of medicine, and the Medici family.
Javelin, with the point reversed. Lily. Palm.	St. Filomena, Martyr, A. D. 303.
Javelin or lance at his feet. Palm. Bishop's robes.	St. Lambert, Martyr, A. D. 709.
Javelins. Lily. Crown. T-shaped cross. Palm. Scarlet robe.	St. Miniato, Martyr, A. D. 254.

Judge or Doctor of Laws. Sometimes surrounded by widows and orphans. Sometimes wears the Franciscan cord around his furred robe.	St. Ives of Bretagne, A. D. 1303. Patron saint of lawyers.
Keys. Fish. Cross. Cock.	St. Peter, Apostle and Martyr.
Keys at her girdle. Dragon bound at her feet. Pot of holy water. Asperges. Skimmer or ladle.	St. Martha of Bethany, A. D. 84. Patron saint of cooks and housewives.
Knife. Sometimes carrying his own skin.	St. Bartholomew. Apostle and Martyr.
Knife, shoemaker's, or awl. Palm. Two saints together.	St. Crispin and St. Crispianus, Martyrs, A. D. 300. Patron saints of Soissons.
Labarum or Standard of the Cross. As Roman Emperor or warrior.	St. Constantine, A. D. 335.
Lamb. Reed cross. Scroll. Camel's hair garment.	St. John the Baptist. Patron saint of Florence, and all who are baptised.
Lamb. Hair as a cloak. Olive branch. Crown. Palm.	St. Agnes, Virgin Martyr, A. D. 304.
Lamb. Stigmata. Lily. Skull. Crucifix. Franciscan habit.	St. Francis of Assisi, A. D. 1226. Founder of the Franciscan Order.
Lamp. Eyes on a dish. Sword or wound in her neck. Palm.	St. Lucy, Virgin Martyr, A. D. 303. Patron saint of Syracuse, and against diseases of the eye.
Lily. Crutch or stick.	St. Joseph, husband of the Blessed Virgin.

Lily. Lamb. Stigmata. Skull. Crucifix. Franciscan habit.	St. Francis of Assisi, A. D. 1226. Founder of the Franciscan Order.
Lily. Flame of fire in his hand or on his breast. Infant Christ in his arms or on his book. Mule kneeling. Crucifix. Franciscan habit.	St. Anthony of Padua, A. D. 1231.
Lily. Star on his forehead. Dog with torch in its mouth. Rosary. Book. Dominican habit.	St. Dominick, A. D. 1221. Founder of the Dominican Order.
Lily. Crown and sceptre at his feet. Royal robes. Young.	St. Casimir of Poland, A. D. 1483.
Lily. Crucifix. Surplice over black habit.	St. Francis Xavier, A. D. 1552. Patron saint of India.
Lily. Pyx. Cross. Franciscan habit. Black veil.	St. Clara, A. D. 1253. Founder of the Order of Poor Clares, Franciscan nuns.
Lily. Crown of thorns. Stigmata. Dominican habit.	St. Catherine of Siena, A. D. 1380.
Lily. Sword. Palm. Lion at her side.	St. Euphemia, Virgin Martyr, A. D. 307.
Lion, generally winged. Bishop's robes. Book.	St. Mark, Evangelist and Martyr.
Lion. Old, ragged, wasted. Long beard. Skull. Crucifix. Book, or Cardinal's robes. Church in his hand. Cardinal's hat near.	St. Jerome, A. D. 420. One of the Four Latin Fathers of the Church. Founder of Monachism in the West. Patron saint of scholars.

Millstone. In armour.	St. Victor of Marseilles, Martyr, A. D. 303.
Millstone. Throwing water on a burning house.	St. Florian. A patron saint of Austria.
Millstone. Crown. Arrows. Palm.	St. Christina, Martyr, A. D. 295. Patron saint of Bolsena and Venice.
Mitres, three, on a book or at his feet. Beehive. Ink-horn, pen, and papers. Demon bound. White habit.	St. Bernard of Clairvaux, A. D. 1153. Founder of the Cistercians, reformed Benedictines.
Mitres, three. I. H. S. on a tablet surrounded by rays. Three mounds surmounted by the Standard or Cross. Franciscan habit.	St. Bernardino of Siena, A. D. 1444. Founder of the Order of Observants, reformed Franciscans.
Moor, in armour, or with eagle on banner and shield. Large red cross on his breast.	St. Maurice, Martyr, A. D. 286. Patron saint of Austria, Mantua, Savoy, and of foot-soldiers.
Moor, in armour.	St. Victor of Milan, Martyr, A. D. 303.
Mule kneeling. Flame in his hand or on his breast. Infant Christ in his arms or on his book. Crucifix. Lily. Franciscan habit.	St. Anthony of Padua, A. D. 1231.
Musical instruments. Crown of red and white roses. Angel. Palm. Scroll of music.	St. Cecilia, Virgin Martyr, A. D. 280. Patron saint of music and musicians.

Nun. Crozier. Pilgrim's staff. Dove. Black and white habit. White veil with red band across the forehead.	St. Bridget of Sweden, A. D. 1373. Founder of the Order of Brigittines.
Otter by his side. Bishop's robes. Crowned head of King Oswald in his arms.	St. Cuthbert of Durham, A. D. 687.
Ox (winged). Book. Portrait of the Virgin.	St. Luke, Evangelist, Martyr.
Ox at his feet. Small dragon in his hand. Sometimes portraits of St. Peter and St. Paul. Pope's or Bishop's robes.	St. Sylvester, Pope, A. D. 335.
Pincers, holding a tooth. Palm.	St. Apollonia of Alexandria, Virgin Martyr, A. D. 250. Patron saint against toothache.
Pincers, holding tongue in. Bishop's robes.	St. Lieven, Martyr, A. D. 656.
Ploughshares, walking over. Church in her hand. Royal robes.	St. Cunegunda of Bavaria, A. D. 1040.
Pots, earthenware. Sometimes the Giralda (tower) of Seville between them. Two young girls with palms.	St. Justa and St. Rufina, Martyrs, A. D. 304.
Priests, two. Palms.	St. Peter Exorcista and St. Marcellinus, Martyrs, A. D. 304.

Pyx. Cross. Lily. Franciscan habit. Black veil.	St. Clara, A. D. 1253. Founder of the Poor Clares, Franciscan nuns.
Raven with a loaf in its beak. Broken pitcher or cup. Broken sieve. Thorn bush. Asperges. Mitre and staff. Black habit, sometimes white.	St. Benedict, A. D. 543. Founder of the Benedictine Order.
Raven. Very old. Half naked. Long hair and beard.	St. Paul the Hermit of Thebes, A. D. 344.
Raven or crow sometimes on a millstone. Palm. Young. Deacon's dress.	St. Vincent, Martyr, A. D. 304. Patron saint of Valencia, Saragossa, Lisbon, Milan, and Chalons.
Ring. Royal robes. Sceptre surmounted by a dove.	St. Edward the Confessor, A. D. 1066.
Rope around his neck. Barefooted. Cardinal's robes.	St. Charles Borromeo, A. D. 1584. Archbishop of Milan.
Roses, red and white, in her lap. Cripple or beggar at her feet. Sometimes three crowns. Royal robes or Franciscan habit.	St. Elizabeth of Hungary, A.D. 1231.
Roses, crown of red and white. Angel. Palm. Musical instruments. Organ.	St. Cecilia, Virgin Martyr, A. D. 280. Patron saint of music and musicians.
Roses, crown of, or in her hand. Angel holding basket with three apples and three roses. Palm.	St. Dorothea of Cappadocia, Virgin Martyr, A. D. 303.
Roses falling from his mouth. White over brown habit.	St. Angelus the Carmelite, A. D. 1220.

Roses, chaplet of. Franciscan habit.	St. Rosa di Viterbo, A. D. 1261.
Rule, builder's or carpenter's.	St. Thomas, Apostle and Martyr. Patron saint of builders and architects.
Saw.	St. Simon Zelotes, Apostle, Martyr.
Scourge with three knotted thongs. Beehive. Two human bones. Books. Bishop's robes. Mitre. Crozier.	St. Ambrose, A. D. 397. One of the Four Latin Fathers of the Church. Patron saint of Milan.
Sea, walking over, or in the background. Dominican habit.	St. Raymond of Peñaforte, A. D. 1275.
Serpents at her side or feeding from a basket.	St. Verdiana, A. D. 1242.
Seven youths surrounding her. Palm. Veil.	St. Felicitas and her seven sons, Martyrs, A. D. 173. Patron saint of male heirs.
Shears. Dish with female breast. Palm. Veil.	St. Agatha, Virgin Martyr, A. D. 251. Patron saint of Malta and Catania, and against fire and diseases of the breast.
Skin, carrying his own. Knife.	St. Bartholomew, Apostle. Martyr.
Skull. Stigmata. Lily. Crucifix. Lamb. Franciscan habit.	St. Francis of Assisi, A. D. 1226. Founder of the Franciscan Order.

Spade. Old.	St. Phocas of Sinope, Martyr, A. D. 303. Patron saint of gardens and gardeners.
Spear or lance. Roman soldier.	St. Longinus, A. D. 45. The centurion at the crucifixion. Patron saint of Mantua.
Spider over a cup. Sometimes demon bound. White over black habit.	St. Norbert, A. D. 1134. Founder of the Order of Premonstratensians.
Stag. Hunting horn. Richly attired. River and boat in the background.	St. Julian Hospitator, A. D. 313. Patron saint of boatmen, travellers, and wandering minstrels.
Stag with crucifix between it horns. In armour.	St. Eustace, Martyr, A. D. 118.
Stag with crucifix between its horns. Hunting horn. Book. Huntsman's dress, or Bishop's robes. (Seldom found in Italy.)	St. Hubert, A. D. 727. Bishop of Liège. Patron saint of the chase and of dogs.
Star on his forehead. Dog with torch in its mouth. Lily. Rosary. Book. Dominican habit.	St. Dominick, A. D. 1221. Founder of the Dominican Order.
Star. Five around his head. Finger or padlock on his lip.	St. John Nepomuck, A. D. 1393. Patron saint of bridges and running water, of silence, and against slander.
Star on his breast. Crucifix wreathed with a lily. Gospel. Augustine habit.	St. Nicholas of Tolentino, A. D. 1309.

STIGMATA. Lily. Lamb. Crucifix. Franciscan habit.	St. Francis of Assisi, A. D. 1226. Founder of the Franciscan Order.
STONES. Palm. Deacon's robes.	St. Stephen, Protomartyr.
STONES, chasuble full of.	St. Alphege, Archbishop of Canterbury.
SUN on his breast. Books. Sacramental cup. Dove.	St. Thomas Aquinas, A. D. 1274.
SWORD, sometimes two swords. Book. Scroll.	St. Paul, Apostle, Martyr.
SWORD. Shield. Spear. Scales. Winged. In armour. Dragon under his foot.	St. Michael the Archangel.
SWORD at his feet. Palm or olive. As martyr bound or hands nailed over his head to a tree. Young. Beardless.	St. Pantaleon of Nicomedia, Martyr, fourth century. Patron saint of physicians.
SWORD or axe in his head, or gash in his head, blood trickling from it. Palm. Dominican habit.	St. Peter, Martyr, A. D. 1252.
SWORD. Tower with three windows. Feather. Cup and wafer. Crown. Palm.	St. Barbara, Virgin Martyr, A. D. 303. Patron saint of Mantua and Ferrara, arms, armourers, and fortifications, and against thunder and lightning.
SWORD through her breast. Crown. Palm.	St. Justina of Padua, Virgin Martyr, A. D. 303. Patron saint of Padua and Venice.

T, blue, on his shoulder. Crutch and bell. Asperges. Hog. Flames of fire. Skull. Crucifix. Monk's habit.	St. Anthony the Hermit, A. D. 357.
Tower with three windows. Crown. Sword. Feather. Cup and wafer. Palm.	St. Barbara, Virgin Martyr, A. D. 303. Patron saint of Mantua and Ferrara, armourers, and fortifications, and against thunder and lightning.
Tree coming into leaf. Bishop's robes.	St. Zenobio of Florence, A. D. 417.
Two men in red robes and caps. Surgical instruments. Box of ointment.	St. Cosmo and St. Damian, Martyrs, A. D. 301. Patron saints of medicine, and the Medici family.
Two men, one old, the other young. Sword. Palm.	St. Nazarius and St. Celsus, Martyrs, A. D. 69. Patron saints of Milan.
Two men in armour. Palms.	St. John and St. Paul, brothers (SS. Giovanni e Paolo), Martyrs. A. D. 362.
Unicorn at her feet. Palm. (See St. Cyprian.)	St. Justina of Antioch, Virgin Martyr, A. D. 304.
Vase or box of ointment. Long fair hair. Skull. Crucifix.	St. Mary Magdalene, A. D. 68. Patron saint of Marseilles, Provence, and of frail and penitent women.
Wheel. Crown. Palm. Sometimes trampling on a pagan. Book. Sword. Receiving ring from the Christ-Child.	St. Catherine of Alexandria, Virgin Martyr, A. D. 307. Patron saint of Venice, colleges, philosophy, science, eloquence, and against diseases of the tongue

Wheel, small. Candle in his hands or on his head. Bishop's robes.	St. Erasmus or Elmo, A. D. 296.
Wings. Crucifix. Dominican habit.	St. Vincent Ferraris, A. D. 1419.
Wolf. A boy with a palm. Sometimes a lion, or caldron of oil. Cock.	St. Vitus, Martyr, A. D. 303. Patron saint of Saxony, Bohemia, and Sicily, of actors and dancers, against nervous diseases, and late rising.
Wound, pointing to, in his leg. Dog. Pilgrim's habit. Wallet. Cockleshell. Staff.	St. Roch, A. D. 1327. Patron saint of prisoners and the sick, especially the plague-stricken.
Wound in her neck, rays streaming from it. Lamp. Sword. Palm. Sometimes eyes on a dish.	St. Lucy, Virgin Martyr, A. D. 303. Patron saint of Syracuse, and against diseases of the eye.

II.—SAINTS AND SYMBOLS

St. Adrian, A. D. 290. Sept. 8. Patron saint of Germany and Flanders, of soldiers, and against the plague, also patron of Flemish brewers.	Armed. Anvil in hands or at feet. Sometimes lion, emblem of fortitude, sometimes sword or axe lying beside anvil.
St. Agatha, A. D. 251. Feb. 5. Patron saint of Malta and Catania and against fire and diseases of the breast.	Palm. Salver with female breast. Shears. Veil.
St. Agnes, Virgin and Martyr, A. D. 304. Jan. 21.	Hair as cloak. Lamb. Palm. Olive branch. Crown.
St. Alban, A. D. 305. June 22. England's protomartyr.	Fountain. Sword. Sometimes head in his hand.
St. Albert the Carmelite, A. D. 1214. April 8. Founder of the Carmelite Order, Bishop of Vercelli, Patriarch of Jerusalem.	Episcopal robes. Palm.
St. Alexis, A. D. 400. July 17. Patron saint of pilgrims and beggars.	Pilgrim's habit, ragged and worn. Beggar's dish. Palm. Cross.
St. Alphege, A. D. 1012. April 19. Archbishop of Canterbury.	Stones, chasuble full of.
St. Ambrose, A. D. 397. April 4. Patron saint of Milan and one of the Four Latin Fathers.	Mitre. Crozier. Beehive. Two human bones. Scourge with three knotted thongs. Books. Bishop's robes.

St. Andrea Corsini, A. D. 1373. Feb. 4. Bishop of Fiesole.	Bishop's robes.
St. Andrew the Apostle, A. D. 70. Nov. 30. Patron saint of Scotland and Russia. Order of the Golden Fleece.	White hair and beard. Gospel. Transverse cross shaped thus—X.
St. Angelus the Carmelite, A. D. 1220. May 5.	Red and white roses falling from his mouth, symbols of eloquence. White over brown habit.
St. Anianus, A. D. 86. April 5. A shoemaker of Alexandria converted by St. Mark, later he became Bishop of Alexandria.	
St. Anne. July 26. Mother of the Blessed Virgin. Patron saint of mothers.	Elderly woman. Veil.
St. Ansano of Siena. Was persecuted and beheaded at the time of Diocletian. He was the great patron saint of Siena until the end of the thirteenth century.	Young. Richly dressed. Palm, sometimes with a cluster of dates depending from it. Cross.
St. Anthony the Hermit, A. D. 357. Jan. 17. Patron saint against fire, here and hereafter.	Monk's habit. Crutch. Bell. Asperges. Hog. Flames of fire. Skull. Crucifix.

St. Anthony of Padua, A. D. 1231. June 13. Belonged to the Franciscan Order.	Habit grey or dark brown with hood and cord. Flame of fire in his hand or on his breast. Book. Lily. Crucifix. Infant Christ in his arms or on his book. Mule kneeling.
St. Antonino, A. D. 1459. May 10. Archbishop of Florence.	Episcopal robes.
St. Apollinaris, A. D. 79. July 23. Was the first Bishop of Ravenna, where his fame is chiefly confined. Martyred in the reign of Vespasian, the basilica of St. Apollinaris - in - Classe was built some five hundred years later on the site of his martyrdom, three miles from Ravenna.	Habit of a Greek bishop, white and without mitre. Cross, black, embroidered on white robe.
St. Apollonia, Virgin and Martyr, A. D. 250. Feb. 9. Patron saint against toothache.	Palm. Pincers holding tooth in allusion to the torture inflicted upon her.
St. Athanasius, A. D. 373. May 2. One of the Four Greek Fathers of the Church, from whom the Athanasian Creed is named.	Unpopular in art.
St. Augustine, A. D. 430. Aug. 28. One of the Four Latin Fathers of the Church.	Bishop's robes. Mitre. Crozier. Book at his feet or in his hands. Heart flaming or transfixed with an arrow. Infant by seashore.

St. Augustine or Austin of Canterbury, A. D. 604. May 26. Was sent to England by Pope Gregory the Great, where he introduced the Benedictine Order.	Benedictine habit. Staff. Gospel in his hand. Cope, pallium and mitre as Bishop of Canterbury.
St. Barbara, A. D. 303. Dec. 4. Patron saint of Ferrara and Mantua, armourers, fortifications, firearms, and against thunder and lightning.	Tower with three windows. Palm. Book. Sword. Crown. Cup and wafer. Feather.
St. Barnabas the Apostle. June 11.	Rarely appears except in Venetian pictures. Holds in his hand the Gospel of St. Matthew.
St. Bartholomew the Apostle. Aug. 24.	Knife. Carrying his own skin.
St. Basil the Great, A. D. 380. June 14. One of the Four Greek Fathers.	The Greek Fathers have no distinguishing attributes.
St. Bavon, A. D. 657. Oct. 1. Patron saint of Ghent and Haarlem.	Sometimes represented as a hermit seated and praying in a hollow tree, or as a prince in armour with a falcon in his hand. A huge stone which he carried as a penance is sometimes introduced.
St. Benedict, A. D. 543. Mar. 2. Founder of the Benedictine Order.	Black habit, sometimes white. Raven with loaf in its beak. Mitre and staff. Asperges. Pitcher. Thorn bush. Broken sieve.

St. Benno, A. D. 1100. June 16. Bishop of Meissen, Saxony.	Bishop's robes. Fish with key in its mouth.
St. Bernard of Clairvaux, A. D. 1153. Aug. 20.	White habit. Ink-horn, pen, and papers. Beehive. Demon bound. Three mitres on a book or at his feet.
St. Bernard of Menthon, A. D. 1008. June 15. Was a Savoyard of noble birth, who became Archdeacon of Aosta and founded the two hospitals of the Great and Little St. Bernard, where the monks with the assistance of dogs rescue travellers who are lost in the snow.	
St. Bernard dei Tolomei, A. D. 1319. Founder of the Olivetani.	White habit. Olive branch in his hand.
St. Bernard degli Uberti. Cardinal and Abbot of Vallombrosa.	Represented in Cardinal's robes in pictures with other Vallombrosan saints.
St. Bernardino of Siena, A. D. 1444. May 20. Founder of the Order of Observants.	Franciscan habit. I. H. S. on a tablet surrounded by rays. Sometimes three mitres, or three mounds surmounted by a cross or standard.
St. Blaise, A. D. 289. Feb. 3. Popular in France and England. Patron saint of woolcombers, of wild animals, and against diseases of the throat.	Bishop's robes. Mitre. Crozier. Old, with white beard. Iron comb, instrument of his torture. Not often represented in art.

St. Bonaventura, A. D. 1274. July 14.	Franciscan habit. Cardinal's hat at his feet or hanging on a tree. Cardinal's robes. Book. Pyx.
St. Boniface, A. D. 755. June 5. Archbishop of Mayence and first apostle of Germany.	Bishop's robes over the black Benedictine habit. Holding book stained with blood or transfixed by a sword. Crozier.
St. Bridget or Brigida of Ireland, A. D. 500. Feb. 1. Baptised by St. Patrick.	
St. Bridget of Sweden, A. D. 1373. Oct. 8. Founder of the Order of the Brigittines.	Of mature age. Nun with white veil, which has red band. Crozier as first abbess of the order. Sometimes pilgrim's staff and wallet. Sometimes dove, denoting inspiration.
St. Bruno, A. D. 1100. July 18. Founder of the Carthusian Order of Reformed Benedictines.	White habit. Shaven head.
St. Casimir of Poland, A. D. 1483. Patron saint of Poland.	Young. Royal robes. Lily. Crown and sceptre at feet. Sometimes he holds his hymn to the Virgin, and the lily and crown are on a table beside him.
St. Catherine of Alexandria, A. D. 307. Nov. 25. Patron saint of Venice, philosophy, science, colleges, students, and against diseases of the tongue.	Wheel. Palm. Book. Sword. Crown. Trampling on pagan. Receiving ring from the Christ-Child.

St. Catherine of Bologna, A. D. 1463. Mar. 9. Called also *Santa Caterina de' Vigri*, a maid of honour to Margaret d'Este, who joined the Poor Clares and became an abbess.	Franciscan habit, veiled.
St. Catherine of Siena, A. D. 1380. April 30.	Dominican habit. Stigmata. Lily. Crown of thorns.
St. Cecilia, A. D. 280. Nov. 22. Patron saint of music and musicians.	Crown of red and white roses. Organ. Musical instruments. Angel. Palm. Scroll of music.
St. Charlemagne, A. D. 814. Jan. 28.	Globe and cross. Three crowns embroidered on his robe. In armour. Ermine mantle.
St. Charles Borromeo, A. D. 1584. Nov. 4. Cardinal and Archbishop of Milan.	Cardinal's robes. Barefooted. Rope around his neck.
St. Christina, A. D. 295. July 24. Patron saint of Bolsena and Venice.	Millstone. Arrows. Palm. Crown. It is difficult to distinguish this saint from St. Ursula when she bears the arrow only.
St. Christopher, A. D. 364. July 25. Patron saint against fire, earthquake, tempests, floods, and accidents.	Huge staff. Christ-Child on his shoulders. Ankle deep in water. Lantern. Monk in background.
St. Clara, A. D. 1253. Aug. 12. Founder of the Poor Clares, Franciscan nuns.	Lily. Cross. Pyx. Franciscan habit and black veil.

St. Clement, A. D. 100. Nov. 23. Third Bishop of Rome.	Pope's or Bishop's robes. Anchor in hand or suspended around his neck.
St. Clotilda, A. D. 534. June 3. Princess of Burgundy and wife of Clovis, King of France. In a vision an angel brought her three lilies, and from this the arms of France were changed from three toads (*crapauds*) to the *fleur-de-lys*. She is said to have christianised France.	Royal robes, long white veil and jewelled crown. Angel holding shield bearing three *fleur-de-lys*.
St. Cloud, A. D. 560. Sept. 7. Grandson of St. Clotilda.	Benedictine habit. Crown at feet.
St. Constantine, Emperor, A. D. 335.	Dressed as Roman emperor or warrior, holding *labarum* or standard of the cross.
SS. Cosmo and Damian, A. D. 301. Sept. 27. Patron saints of the Medici, and the medical profession.	Two men in red robes. Box of ointment. Surgical instruments.
St. Costanzo, second century. Bishop of Perugia, suffered martyrdom under Marcus Aurelius.	He is found with Sant' Ercolano in pictures of the Umbrian school.
SS. Crispin and Crispianus, A. D. 300. Oct. 25. Patron saints of Soissons. Shoemakers who made shoes for the poor without reward, angels supplying them with leather. They went from Rome with St. Denis to preach the Gospel in France.	Awl, or shoemaker's knife. Palm. Two saints together.

St. Cunegunda, A. D. 1040. Mar. 3. Wife of St. Henry of Bavaria, her story is popular in German poetry and art.	Walking over ploughshares. Church in her hand. Royal robes.
St. Cuthbert, A. D. 687. March 20.	Bishop's robes. Otter. Crowned head of King Oswald in his arms.
St. Cyprian, A. D. 258. Sept. 16. Bishop of Carthage. Suffered martyrdom under Valerian.	Palm. Mitre at his feet.
St. Cyprian and St. Justina of Antioch, A. D. 304. Sept. 26. St. Cyprian, a great magician, became converted through his love for St. Justina and they suffered martyrdom together in the reign of Diocletian.	When represented together he wears the habit of a Greek bishop (without mitre). Palm. Sword. Trampling his magical books under his feet. She holds the palm, and the unicorn, symbol of chastity, crouches at her feet.
St. Cyril of Alexandria, A. D. 444. Jan. 28. Patriarch of Alexandria and sometimes a fifth in pictures of the Four Greek Fathers. His name has been connected with the murder of Hypatia, which was committed by his followers in a church.	The only Greek bishop represented with his head covered.
St. Denis of France (St. Dionysius the Areopagite). Bishop of Paris in the third century and patron saint of France. The legends	Bishop's robes. Carrying his head in his hand.

confuse this saint with Dionysius, the convert of St. Paul, and he is thus universally represented in art. St. Denis was beheaded in Paris, and taking his head in his hand, he walked two miles with it to a place now called Montmartre.

St. Dominick, A. D. 1221. Aug. 4. Founder of the Order of Dominicans, or Preaching Friars.

Dominican habit. Dog with torch in its mouth. Lily. Star on forehead. Book. Rosary.

St. Dorothea of Cappadocia, A. D. 303. Feb. 6. Was noted for her beauty and piety. At the time of the persecution she refused to sacrifice to idols and was imprisoned and condemned to be beheaded. As she went to execution, a young man named Theophilus, mocking her, asked for flowers and fruit from the garden to which she was going. After her death, a heavenly messenger appeared to Theophilus bearing three roses and three apples, and telling him Dorothea awaited him in the garden. Theophilus then was converted, and also suffered martyrdom.

Roses in her hand or crowned with roses. Angel with basket containing three apples and three roses. Palm. Sometimes crown as martyr.

St. Dunstan, A. D. 988. May 19. A monk of Glastonbury who became a favourite of King Athelstan and was made Archbishop of Canterbury in the reign of Edgar.	
St. Edmund, King and Martyr, A. D. 870. Nov. 20. King of East Anglia and patron saint of Bury St. Edmunds.	Royal robes. Wolf. Arrow in his hand.
St. Edward the Confessor, A. D. 1066. Jan. 5.	Royal robes. Ring. Sceptre surmounted by a dove.
St. Elizabeth, mother of St. John the Baptist.	
St. Elizabeth of Hungary, A. D. 1231. Nov. 19. Famed for her beauty, sweetness, and charity.	A lapful or red and white roses, symbols of love and purity. Royal attire or Franciscan habit. Cripple or beggar at her feet. Sometimes three crowns.
St. Eloy (*Ital.* Sant' Alò, or Lò, Sant' Eligio), A. D. 659. Dec. 1. Patron saint of Bologna and Noyon; of goldsmiths, locksmiths, blacksmiths, and all workers in metals; of horses and farriers.	Bishop's robes. Crozier. Book. Blacksmith's tools. Blacksmith with anvil, hammer, tongs, and bellows.
St. Erasmus or Elmo, A. D. 296. June 3. Invoked by the sailors of the Mediterranean against storms and tempests. Suffered martyrdom under Diocletian.	Aged. Bishop's robes. Small wheel in his hand. Candle on his head or in his hand.

St. Ercolana, A. D. 546. Bishop of Perugia. He was beheaded by the Goths.	Found with St. Costanzo in Umbrian pictures.
St. Etheldreda, A. D. 679. June 23. Founded the Cathedral and Monastery of Ely.	
St. Euphemia, A. D. 307. Sept. 16. One of the early Greek martyrs.	Lily. Sword. Palm. Lion at her side.
St. Eustace, A. D. 118. Sept. 20. An officer under the Emperor Trajan to whom Christ appeared in the form of a white stag.	In armour. Stag with crucifix between its horns.
San Faustino and San Giovita (Faustinus et Jovita), A. D. 119. Feb. 15. Two brothers who were converts of St. Apollonius and were beheaded at Brescia.	Pictures of these two saints with St. Apollonius represent the latter in bishop's robes, the two brothers dressed as deacons.
St. Felicitas, A. D. 173. Nov. 23. A Roman matron of great wealth, who with her seven sons suffered martyrdom in the reign of Marcus Aurelius.	Palm. Veiled. Accompanied by her seven sons.
St. Felix de Cantalicio, A. D. 1587. May 8. The first saint of the Order of the Capuccini. He spent forty-five years in begging for his convent.	Dark brown habit, peaked hood and girdle. Beggar's wallet with two ends like a purse slung over his shoulder.

St. Ferdinand of Castile, A. D. 1152. May 30.	In complete armour. Crown. Sword. Sometimes holding the orb of sovereignty.
St. Filomena, A. D. 303. Aug. 10.	Lily. Javelin with the point reversed. Palm.
St. Fina, A. D. 1253. Mar. 12. Patron saint of San Gemignano.	
St. Florian, May 4. One of the eight tutelar saints of Austria.	Rarely seen in Italian art, but is frequently found in old German prints and pictures. In armour. Sometimes painted on the outside of houses in Bohemia throwing water from a pitcher or bucket on a house in flames. Millstone.
St. Francesca Romana, A. D. 1440. Mar. 9. The great female saint of the Order of the Olivetani.	Benedictine habit. Angel holding book.
St. Francis of Assisi, A. D. 1226. Oct. 4.	Franciscan habit. Stigmata. Lamb. Lily. Skull. Crucifix.
St. Francis Borgia, A. D. 1572. Oct. 11. Third great saint of the Jesuit Order.	
St. Francis de Paule, A. D. 1508. April 2. Founder of the Minimes, a reformed order of Franciscans.	Old, grey beard. Staff. Franciscan habit, with short scapulary.
St. Francis de Sales, A. D. 1622. Jan. 29. Joint founder with St. Jeanne de	Episcopal cope. Bareheaded. A heart pierced.

Chantal of the Order of Visitation of St. Mary.	
St. Francis Xavier, A. D. 1552. Dec. 3. Patron saint and apostle of India. Friend and associate of Ignatius Loyola.	Surplice over black habit. Crucifix. Lily.
St. Frediano of Lucca, A. D. 560. Patron saint of Lucca.	Bishop's robes. Harrow.
St. Gabriel. The second of the archangels.	Lily. Sceptre. Scroll.
St. Gaudenzio, A. D. 359. Oct. 14. Bishop and patron saint of Rimini. He was scourged, then stoned to death by the Arians.	
St. Geminianus, A. D. 450. Bishop and patron saint of Modena.	Bishop's robes. Model of city or cathedral in his hand.
St. Geneviève of Paris, A. D. 509. Jan. 3.	Veiled. Lighted taper. Demon holding pair of bellows. Sheep. Distaff. Spindle. Book. Basket of provisions or holding loaf of bread.
St. George, A. D. 303. April 23. Patron saint of England, Germany, Venice, soldiers and armourers.	In armour. Dragon at his feet. Lance. Standard. Palm.
St. Gervasius and St. Protasius, A. D. 69. June 19. (*See St. Ambrose.*)	

St. Giles (*Lat.* Sanctus Egidius, *Ital.* Sant' Egidio, *Fr.* St. Gilles or Gil), A. D. 725. Sept. 1. Patron saint of Edinburgh, of woods, lepers, beggars, and cripples. A hermit who lived in a cave near Nismes. A hind, that had fled to his cave from the hunters and their dogs, was pierced by an arrow in his arms.	Old. Benedictine habit. Hind pierced by an arrow in his arms or at his feet.
St. Grata, A. D. 300. Sept. 4. Daughter of St. Lupo, Duke of Bergamo, and St. Adelaide his wife, both of whom she converted. When St. Alexander, one of the Theban Legion, was beheaded, she wrapped the head in fine linen and reverently buried his remains.	These saints are constantly represented in pictures painted by the Bergamo artists, St. Alexander as a Roman soldier bearing the palm, St. Grata carrying the head of St. Alexander, St. Lupo wearing a crown, St. Adelaide a crown and long veil.
St. Gregory the Great, A. D. 604. March 12. One of the Four Latin Fathers.	Dove on his shoulder or close to his ear. Papal tiara. Crozier with double cross. Book.
St. Gregory Nanzianzen, A. D. 390. May 9. One of the Four Greek Fathers of the Church.	
St. Gudula, A. D. 712. Jan. 8. Patron saint of Brussels.	Demon trying to blow out a lantern. Often confounded with St. Geneviève of Paris.

St. Helena, A. D. 328. Aug. 18. Is generally admitted to have been a British princess, who married Constantius Chlorus and became the mother of Constantine the Great. It was she who discovered the true cross.	Royal robes. Crowned. Very large cross.
St. Henry of Bavaria, A. D. 1024. July 14. Emperor of Germany and husband of St. Cunegunda.	In armour. Crowned. Sword. Orb of sovereignty. Holding in hand Cathedral of Bamberg.
St. Hilary (*Ital.* Sant' Ilario), A. D. 363. Jan. 13. Patron saint of Parma.	Bishop's robes. Reading the Gospel.
St. Hilda, A. D. 680. Nov. 17. Abbess of Whitby.	
St. Hippolytus, A. D. 258. Aug. 13. Patron saint of horses. He was the jailer of St. Laurence, who became converted and suffered martyrdom by being tied to the tails of wild horses and dashed to pieces.	Often represented as jailer of St. Laurence, with bunch of keys. In armour. Sometimes iron comb, or bound to horses.
St. Hubert of Liège, A. D. 727. Nov. 3. Patron saint of the chase and of dogs.	Stag with crucifix between its horns. Bishop's robes. Hunting horn. Book. Sometimes in hunter's dress.

St. Hugh of Grenoble, A. D. 1132. April 1. Bishop of Grenoble. He gave to St. Bruno the land on which was built the "Grande Chartreuse."	
St. Humility or Umiltà, A. D. 1310. Founder of the Order of Vallombrosan nuns.	
St. Hyacinth, A. D. 1257. Aug. 15.	Dominican habit. Crucifix. Pyx.
St. Ignatius of Antioch, A. D. 107. Feb. 1. Thought to have been the little child whom Jesus "set in the midst" and said "of such is the Kingdom of Heaven." He and his friend St. Polycarp were disciples of St. John the Evangelist.	
St. Ignatius Loyola, A. D. 1556. July 31. Founder of the Order of Jesuits.	I. H. S. in the skies. Sometimes on a tablet borne by angels. Heart crowned with thorns.
St. Ildefonso or Alphonso, A. D. 667. Jan. 23. A Benedictine monk who became Archbishop of Toledo. He wrote a book defending the perpetual virginity of the Blessed Virgin, and the Virgin appeared to him in a vision and with two angels invested him in a wonderful chasuble.	Famous in Spanish art. Kneeling before the Virgin, while two angels arrange the sacred vestment.

St. Isabella of France, A. D. 1270. Aug. 31. Sister of St. Louis and founder of the great convent of Longchamps, a community of Poor Clares.	Franciscan habit. Distributing alms or food to the poor.
St. Isidore the Ploughman, A. D. 1170. May 10. Patron saint of Madrid and of agriculture.	Labourer's dress. Spade. Angel ploughing in background.
St. Ives or Yvo of Bretagne (*Ital.* Sant' Ivo), A. D. 1303. May 19. Patron saint of all lawyers in Europe.	Judge. Franciscan cord. Furred robe. Sometimes surrounded by widows and orphans.
St. James the Great. Apostle and Martyr, A. D. 44. July 25. Patron saint of Spain.	Cloak. Pilgrim's staff. Wallet and shell.
St. James Minor. Apostle and Martyr. May 1.	Fuller's club.
St. Januarius, A. D. 303. Sept. 19. Patron saint of Naples. Protector against eruptions of Mt. Vesuvius.	Bishop's robes. Palm. Mt. Vesuvius in background.
St. Jerome, A. D. 420. Sept. 30. One of the Four Latin Fathers, patron saint of scholars and theologians.	Lion. Cardinal's hat. Books. Skull. Church in hand.
St. Joachim. March 20. Husband of St. Anne and father of the Virgin Mary.	

St. John the Baptist. June 24. Patron saint of Florence and all who are baptised.	Reed cross. Scroll. Lamb. Camel's hair garment.
St. John the Evangelist, A. D. 99. Dec. 27.	Eagle. Pen. Book. Cup with serpent.
St. John Capistrano, A. D. 1465. Oct. 23. A Franciscan monk sent by the pope to preach a crusade against the Turks. Canonised in 1690 to commemorate Vienna's deliverance from the Turks.	Turk under his feet. In one hand a standard, in the other a cross.
St. John Chrysostom (of the golden mouth), A. D. 407. Jan. 27. One of the Four Greek Fathers of the Church.	Habit of Greek bishop. Sacramental cup. Gospel. Dove hovering near.
St. John Gualberta, A. D. 1073. July 12. Founder of the Vallombrosan Order of Reformed Benedictines.	Crucifix. Sometimes crutch. Light grey habit. Beardless. Cross.
St. John de Matha, A. D. 1213. Feb. 8. Founder of the Trinitarian Order for the redemption of captives.	White habit. Blue and red cross on breast. Fetters in his hand or at his feet. Angel with two captives in background.
St. John Nepomuck, A. D. 1393. May 16. Canon Regular of St. Augustine. Protector of the Order of Jesuits. In Bohemia and Austria the patron saint	Augustine habit. Cross. Five stars about his head. Sometimes finger on his lip or mouth padlocked.

of bridges and running water, of silence and against slander.	
St. Joseph. March 19. Husband of the Blessed Virgin.	Crutch or stick. Lily.
St. Juan de la Cruz, A. D. 1591. First barefooted Carmelite. Friend and coadjutor of St. Theresa.	Represented with St. Theresa kneeling before the throne of the Virgin.
St. Juan de Dios, A. D. 1550. March 8. Founder of the Hospitallers or Brothers of Charity.	Capuchin habit. Long beard. Holding a pomegranate surmounted by a cross. Beggar kneeling at his feet.
St. Jude. See St. Simon.	
St. Julia and St. Afra. Virgin Martyrs and patron saints of Brescia.	Frequently represented in pictures of the Brescian school with San Faustino, San Giovita, and St. Apollonius.
St. Julian of Cilicia. March 16. Patron saint of Rimini.	Young. Flowing hair. Secular dress. Palm. Standard of victory. Sword.
St. Julian Hospitator, A. D. 313. Jan. 9. Patron saint of travellers, boatmen, ferrymen, and wandering minstrels.	Young. Courtier's dress. Hunting horn. Stag. River and boat sometimes seen in background.
SS. Justa and Rufina, A. D. 304. July 19. Patron saints of Seville.	Palm. Earthenware pots. Sometimes the *Giralda* (tower) of Seville between them, which they are supposed to have saved by a miracle in a thunder-storm in 1504.

St. Justina of Antioch. *See* St. Cyprian.	
St. Justina of Padua (*Ital.* Santa Giustina di Padova), A. D. 303. Oct. 7. Patron saint of Padua and Venice.	Richly dressed as princess. Crowned. Palm. Sword through her breast, emblem of her martyrdom. Sometimes given the unicorn which properly belongs to St. Justina of Antioch.
St. Lambert, A. D. 709. Sept. 17. Bishop of Maestricht.	Bishop's robes. Palm. Lance or javelin at his feet.
St. Laurence, A. D. 258. Aug. 10. Patron saint of Nuremberg, Genoa, and the Escurial.	Deacon's dress. Palm. Gridiron.
St. Lazarus, Sept. 2. Brother of Martha and Mary and patron saint of Marseilles.	Bishop's robes. Bier in background. Usually grouped with Mary, Martha, and sometimes St. Marcella.
SS. Leander and Isidore, sixth century. Two brothers who were successively Bishops of Seville and patron saints of the city.	In pictures by Murillo they are represented enthroned, robed in white, wearing their mitres
St. Leonard, A. D. 559. Nov. 6. Patron saint of prisoners and slaves.	Deacon's dress, or Benedictine habit. Crozier. Book. Fetters.
St. Longinus, A. D. 45. March 15. Patron saint of Mantua. Was the centurion who pierced the side of Christ at the crucifixion. He became a Christian and suffered martyrdom.	Roman soldier. Lance or spear.

St. Lorenzo Giustiniani, A. D. 1455. Sept. 5. Bishop of Castello and Patriarch of Venice.	
St. Louis Beltran, A. D. 1581. Oct. 9. A celebrated Dominican preacher and friend of St. Theresa.	
St. Louis, King of France, A. D. 1270. Aug. 25.	Crown of thorns. Sword. Sceptre. Royal crown.
St. Louis of Toulouse (*Ital.* San Ludovico), A. D. 1297. Aug. 19.	Young. Beardless. *Fleur-de-lys* embroidered on bishop's robes. Sometimes Franciscan habit. Mitre. Crown and sceptre at his feet.
St. Lucy, A. D. 303. Dec. 13. Patron saint of Syracuse and against diseases of the eye.	Lamp. Eyes on salver. Sword in her neck or wound in neck from which stream rays of light. Palm. Awl.
St. Luke, Evangelist. Oct. 18. Patron saint of painters.	Ox (winged). Book. Portrait of the Virgin.
St. Marcella or Martilla, A. D. 68. The handmaid of Mary and Martha.	
St. Marcellinus and St. Peter Exorcista, A. D. 304. June 2. Two priests who were persecuted and suffered martyrdom together.	Represented together in art, bearing their palms.
St. Margaret of Antioch, A. D. 306. July 20.	Dragon under her feet. Cross. Crown. Palm.

St. Margaret of Cortona, A. D. 1297.	Checkered habit. Cord as girdle. Dog at her feet.
St. Mark the Evangelist, A. D. 68. April 25. Patron saint of Venice.	Lion, generally winged. Bishop's robes. Book.
St. Martha of Bethany, A. D. 84. July 29. Patron saint of cooks and housewives.	Pot of holy water. Asperges. Dragon bound at her feet. Bunch of keys. Skimmer or ladle in her hand. When with the Magdalene plainly dressed in blue, dark brown, or grey.
St. Martin of Tours, A. D. 397. Nov. 11. Patron saint of Tours, Lucca, and penitent drunkards.	Bishop's robes. Beggar at feet or as soldier dividing his cloak with beggar. Goose at his side. (This attribute alludes to the season of his festival, called Martinmastide, when geese are killed and eaten.)
St. Mary of Egypt, A. D. 433. April 2.	Old, wasted, with long hair, grey or black. Three small loaves.
St. Mary Magdalene, A. D. 68. July 22. Patron saint of Provence, Marseilles, and of penitent women.	Long, fair hair. Box of ointment. Skull. Crucifix.
St. Matthew, Apostle and Evangelist, A. D. 90. Sept. 21.	Angel or man. Book or pen. Purse or money-bag.
St. Matthias, Apostle. Feb. 24.	Lance or axe.

St. Maurice (*Ital.* San Maurizio), A. D. 286. Sept. 22. Patron saint of Savoy, Mantua, and Austria. This saint was commander of the Theban Legion of the Roman Army, numbering 6666 soldiers, all Christians. These were slain to a man by order of Emperor Maximin for refusing to enter into battle against other Christians. The place where the martyrdom occurred has since been called St. Maurice. St. Gereon was another of the Theban Legion, who, with his comrades, suffered martyrdom in Cologne. St. Gereon and St. Maurice are most honoured in Germany.	St. Maurice is represented in armour, palm in one hand, the standard in the other. Sometimes as a Moor, his name signifying "a Moor." In Italian art he bears a large red cross—badge of the Sardinian Order of St. Maurice—on his breast. St. Gereon is in armour, and bears the standard and palm. Sometimes the Emperor Maximin is portrayed prostrate under his foot, expressing spiritual victory over tyranny.
St. Maurus, A. D. 584. Jan. 15. *See* St. Benedict.	
St. Michael the Archangel. Sept. 29.	Winged. In armour. Sword. Spear. Shield. Dragon under his foot. As Lord of souls, holding the balance.
St. Miniato, A. D. 254.	Scarlet robe. Crown. Palm. Javelins. T-shaped cross.
St. Monica, A. D. 387. May 4. Mother of St. Augustine.	
St. Natalia, wife of St. Adrian and one of the great martyrs of the Greek Church.	

St. Nazarius and St. Celsus, A. D. 69. July 28. Two martyrs of Milan.	Always represented together, St. Nazarius old, St. Celsus young. Each bears the palm and sword.
St. Nicholas of Myra or Bari, A. D. 326. Dec. 6. Patron saint of Russia, Freiberg, Venice, of children, sailors, merchants, and against robbers.	Bishop's robes. Three balls. Anchor. Three children in a tub. Ship.
St. Nicholas of Tolentino. A. D. 1309. Sept. 10.	Augustine habit. Star on his breast. Gospel. Crucifix wreathed with a lily.
St. Norbert, A. D. 1134. May 6. Founder of the Order of Premonstratensians.	Bishop's robes. Sacramental cup with spider over it. Sometimes demon bound.
St. Omobuono. Patron saint of Cremona, of tailors, and of all good citizens. Noted for his charity.	Loose tunic trimmed with fur. Fur cap. Is seen distributing food and alms to the poor. Sometimes wine flasks stand near him in allusion to the legend that after giving his own provisions to some starving pilgrims, he filled the empty wine flasks with water which poured out wine, and angels filled his wallet with bread.
St. Onofrio, fourth or fifth century. June 12. A hermit of Thebes who dwelt alone in a cave for sixty years and never spoke except to pray.	Old, wasted, long grey hair and beard. A leafy branch encircles his loins. Stick in his hand.

St. Ottilia, A. D. 720. Dec. 13. Patron saint of Alsace and Strasburg and against diseases of the eye. She was the blind daughter of the Duke of Alsace and built the convent of Hohenburg.	Abbess of the Benedictine Order. Crozier or Palm. Book upon which rest two eyes.
St. Pantaleon, fourth century. July 27. Patron saint of physicians. Was the favourite physician of Emperor Galerius Maximian. Martyred for his faith.	Young. Beardless. Wears loose robe. Palm. Olive. As martyr bound to an olive tree. Sword at his feet.
St. Patrick, A. D. 464. March 17. Apostle and patron saint of Ireland.	
St. Paul the Apostle, A. D. 65. June 29.	Sword. Sometimes two swords. Book. Scroll. Next to Virgin or Saviour enthroned.
St. Paul the Hermit of Thebes, A. D. 344.	Very old, half naked. Long hair and beard. Raven.
St. Peter the Apostle, A. D. 65. June 29.	Keys. Fish. Cross. Cock.
St. Peter of Alcantara, A. D. 1562. A Franciscan monk who through faith was able to walk on the water.	Often represented thus, or with dove hovering over his head.
St. Peter Exorcista. *See* St. Marcellinus.	
St. Peter Martyr, A. D. 1252. April 28.	Dominican habit. Gash in his head or blood flowing from it. Sometimes sword or axe. Palm.

St. Peter Nolasco, A. D. 1258. Jan. 13. Founder of the Order of Our Lady of Mercy, for the redemption of captives.	Old. White habit; on his breast the arms of King James of Aragon, the badge of the Order.
St. Petronilla, first century. May 31. The daughter of St. Peter.	
St. Petronius, A. D. 430. Oct. 4. Bishop and patron saint of Bologna.	Bishop's robes. City of Bologna in his hand.
St. Philip, Apostle. May 1. Patron saint of Luxembourg and Brabant.	Staff or crozier surmounted by a cross, or small cross in his hand.
St. Philip Benozzi, A. D. 1285. Aug. 23. Chief saint of the Order of the Servi.	
St. Philip Neri, A. D. 1595. May 26. Founder of the Order of the Oratorians.	
St. Phocas of Sinope. Martyr. Greek patron saint of gardens and gardeners.	Found in Byzantine art. As gardener. Spade.
St. Placidus, A. D. 584. Jan. 15. *See* St. Benedict.	
St. Pol or Paul de Léon, A. D. 573. March 12. First Bishop and patron saint of Léon and founder of the cathedral at St. Pol-de-Léon, Brittany.	Bell. Sometimes loaf and cruse. Driving dragon into the sea.

SS. Praxedes and Pudentiana, A. D. 148. July 21 and May 19. The daughters of a Roman patrician named Pudens, with whom St. Peter lodged. They were Christians, and during the first persecution they ministered to the tortured ones, sheltering them in their own home. They themselves escaped martyrdom.

St. Prisca, A. D. 275. Jan. 18. A Roman virgin who was denounced as a Christian when but thirteen and thrown to the lions. These, instead of attacking her, humbly licked her feet. She was then taken and beheaded. An eagle guarded her body until it was buried.

Lion. Palm. Eagle.

St. Procopius, A. D. 1053. July 4. A King of Bohemia who gave up his crown and became a hermit. His story is similar to St. Giles's.

St. Proculus, A. D. 303. Military patron saint of Bologna. One of the warrior saints who slew with an axe an officer sent to enforce the imperial edict against the Christians and was then himself immediately beheaded.

Soldier, axe in his hand. Sometimes an angel holds the axe. Sword. Carrying a head in both hands.

St. Ranieri, A. D. 1161. July 17. Patron saint of Pisa.	
St. Raphael the Archangel. Guardian angel of travellers.	Winged. Wallet. Staff. Sword. Casket (with fishy charm). Pilgrim's garb.
St. Raymond de Peñaforte, A. D. 1275. Jan. 23. A Spanish nobleman who entered the Order of St. Dominick. He is said to have safely crossed the sea on his mantle, setting his staff in the middle with the corner of the cloak for a sail.	Dominican habit. Gliding over the sea on his mantle.
St. Reparata, third century. Patron saint of Florence before 1298.	Crown. Palm. Sometimes a banner with red cross on a white ground. Difficult to distinguish from St. Ursula unless latter has arrow.
St. Roch, A. D. 1327. Aug. 16. Patron saint of prisoners and the sick, especially the plague-stricken.	Pilgrim's habit. Wallet. Cockleshell. Staff. Dog. Often pointing to wound in his leg.
St. Romain, A. D. 639. Oct. 23. Bishop of Rouen under Clovis I. Considered the Apostle of Normandy. The dragon legend is related of him also.	
St. Romualdo, A. D. 1027. Feb. 7. Founder of the Order of the Camaldolesi, reformed Benedictines.	White habit. Long white beard. Crutch.

St. Romulo, first century. July 23. Convert of St. Peter and first Bishop of Fiesole. Martyred under Nero.	
St. Rosa di Viterbo, A. D. 1261. May 8	Franciscan habit. Chaplet of roses.
St. Rosalia of Palermo, A. D. 1160.	Brown tunic. Hair loose. Crucifix. Angels crowning her with roses.
St. Sabina, second century. Aug. 29. A Roman matron martyred in the time of the Emperor Hadrian.	Palm. Crown. Richly dressed.
St. Scholastica. *See* St. Benedict.	
St. Sebald or Siward, A. D. 770. One of the early German saints, especially venerated in Nuremberg.	Pilgrim's dress. Shell in his hat. Rosary. Staff. Wallet. In one hand his church with its two towers.
St. Sebastian, A. D. 288. Jan. 20. Patron saint against plague and pestilence.	Pierced by arrows. Bound to a tree or column. Angel with palm and crown.
St. Simon and Jude or Thaddeus. Oct. 28.	St. Simon the saw. Thaddeus the halberd.
St. Stephen. Protomartyr. Dec. 26.	Stones. Deacon's robes. Palm.
St. Swithin, A. D. 862. July 2. Bishop of Winchester and preceptor of Alfred the Great. He desired to be buried among the poor outside the church. When his	

clergy, however, on July 15th, wishing to do him honour, attempted to remove his body to a magnificent tomb inside the church, the rain fell in such torrents they were unable to proceed. The storm continued forty days. Then, the clergy saw it was a sign, and left the saint's body undisturbed.	
St. Sylvester, A. D. 335. Dec. 31. Bishop and Patriarch of Rome. Always associated with the conversion of Constantine.	Pontifical robes. Mitre. Sometimes triple tiara. Small dragon, its mouth bound with threads. Bull crouching at his feet. Sometimes holding or pointing at the portraits of St. Peter and St. Paul.
St. Thecla, first century. Sept. 23. Patron saint of Tarragona. A Greek virgin and martyr who was a convert of St. Paul.	Young. Palm. Wild beasts.
St. Theodore, A. D. 306. Nov. 9. Formerly patron saint of Venice.	In armour. Dragon under his feet.
St. Theresa, A. D. 1582. Oct. 17. Patron saint of Spain and founder of the Scalzi, a reformed order of the Carmelites.	Corpulent. Infirm. Flame-tipped arrow in her breast. Dove. Angel.

St. Thomas, Apostle. Dec. 21. Patron saint of Parma and Portugal, and of builders and architects.	Builder's rule or square. Lance.
St. Thomas Aquinas, A. D. 1274. March 7.	Dominican habit. Books. Pen. Sacramental cup. Sun on his breast within which is sometimes a human eye. Dove.
St. Thomas à Becket of Canterbury, A. D. 1170. Dec. 29.	Blood flowing from his head. Bishop's robes or Benedictine habit.
St. Thomas of Villaneuva, A. D. 1555. Sept. 17. Archbishop of Valencia, called the Almoner because of his charities.	At his canonisation it was ordained that he should be represented with an open purse in his hand instead of a crozier.
St. Torpè or Tropès, A. D. 70. May 17.	Roman soldier. White banner with a red cross.
St. Ursula, A. D. 237 or 383, or 451. Oct. 21. Patron saint of teachers and young girls.	Crown. Arrow. Pilgrim's staff surmounted by a white banner with the red cross. Dove. Mantle sheltering virgins.
St. Veronica. There is an old tradition that when Jesus was on his way to Calvary, staggering under the weight of his cross, he met a woman who, filled with compassion, wiped the drops of agony from his face with a napkin, or as some say with her	Always represented in art displaying the sacred napkin.

veil. And the face of Christ was miraculously printed on the cloth. The name of *Vera Icon*, the true image, was given to this, and the cloth was called the *Sudarium* (*Fr.* Le Sainte Sudaire; *Ital.* Il Sudario). In time the name of the cloth was given to the woman of whom the legend is related. The festival of St. Veronica occurs on Shrove Tuesday.	
St. Victor of Marseilles, A. D. 303. July 21. A Roman soldier who suffered martyrdom under Diocletian, being crushed by a millstone and then beheaded.	In armour. Millstone.
St. Vincent. Deacon and Martyr, A. D. 304. Jan. 22. Patron saint of Lisbon, Valencia, Saragossa, Milan, and Chalons.	Young. Deacon's dress Palm. His peculiar attributes a crow or raven sometimes perched upon a millstone. Difficult to distinguish from St. Laurence and St. Stephen.
St. Vincent Ferraris, A. D. 1419. April 5.	Dominican habit. Crucifix. Sometimes represented with wings, symbolising inspiration.
St. Vincent de Paule, A. D. 1660. July 19. Founder of hospitals for deserted children and of the Order of Sisters of Charity.	Franciscan habit. Infant in his arms. Sister of Charity kneeling at his feet.

St. Vitus, A. D. 303. June 15. Patron saint of Bohemia, Saxony, and Sicily, of dancers and actors, against nervous diseases and late rising (hence the *cock* as an attribute).	Palm. Lion. Cock. Wolf. Caldron of oil. Young and beautiful.
St. Walburga, A. D. 728. May 1. Niece of St. Boniface and accompanied him to Germany and became abbess of a Benedictine convent at Heidenheim. The night of her festival is the famous *Walpurgisnacht* referred to in *Faust*.	Benedictine habit. Crozier as abbess. Vial or flask in her hand.
St. Zeno, A. D. 380. April 12. Patron saint of Verona.	Bishop's robes. Fish suspended from his crozier.
St. Zenobio, A. D. 417. May 25. Bishop of Florence.	Scenes from his life are frequently represented in Florentine art. He has no particular attribute.

III.—HISTORICAL AND DEVOTIONAL SUBJECTS

THE sacred subjects as represented in art become *historical* when they record any event or story of the Bible, or express the actions, miracles, or martyrdoms of saints. Yet a story may become a *symbol*—thus the Last Supper may be treated as an event, or it may express the symbol of our redemption.

Devotional pictures are those in which no action or event takes place, and where the sainted personages are represented solely in their sacred character, whether standing singly or grouped with others. Such a group is called in Italian a *sacra conversazione*—meaning a society in which there is communion. The most important of these devotional subjects are those in which the whole celestial hierarchy are represented, such as the *Paradiso* so often met with in ecclesiastical decoration, where Christ sits enthroned in glory; the Coronation of the Virgin, the old and accepted symbol of the triumph of the Church; the Last Judgment, from the Apocalypse, and the Adoration of the Lamb. The order of arrangement in these pictures was fixed and absolute, having been early decided by the Church authorities. The Virgin Mary and John the Baptist come first after the Trinity; then in their order the evangelists,

patriarchs, prophets, the apostles, the fathers, the bishops, martyrs, monks, and nuns.

This order might sometimes be varied in order to exalt a favourite saint, as when sometimes St. Augustine is enthroned, with St. Peter and St. Paul on each side; or St. Barbara is represented enthroned, attended by Mary Magdalene and St. Catherine. Frequently the patron saint of the votary or the locality is represented enthroned, and other saints (of a superior rank under other circumstances) are here placed on each side or lower down in the picture, and become accessories. In these pictures the donor is frequently introduced kneeling before his patron saint, sometimes accompanied by his wife and family. And to show his lowliness and self-abasement, he is often so small as to be out of all proportion with the other figures in the picture.

A bishop kneeling among a group of saints is usually the donor of the picture. When he stands with other saints, he is one of the bishop-martyrs or patrons. There are some hundreds of these, and they are the most difficult to distinguish of all the pictured saints.

The *anachronisms* found in many of the devotional pictures where those saints and sacred personages who lived at widely different times are found grouped together, is explained by the spiritual conception that there is no such thing as time in heaven. So that that which at first seems so incongruous, as to excite derision and pity for the mistakes and ignorances of an earlier age, was instead in the highest degree significant of the immortal life and eternal youth of those

blessed ones, who "belong no more to our earth, but to heaven and eternity."

In the sacred subjects that come under the head of *historical*, some are scriptural, portraying scenes from the Old or New Testament, while others are purely legendary in character.

The historical subjects from the lives of the saints represent usually some miracle they have performed or some scene from their martyrdom.

The martyrdoms found everywhere in all countries are those of St. Peter and St. Paul, St. Stephen Protomartyr, St. Laurence, St. Catherine, and St. Sebastian.

IV.—GENERAL SYMBOLS

"A SYMBOL is an exterior formula, the representation of some dogma or belief. The *lamb* is the symbol of Christ, for the sacred texts relating to the Divine lamb oblige us to receive it as the necessary and dogmatical representation of Christ. A *figure*, on the other hand, is an arbitrary representation of any idea. The figure is not imposed by sacred dogma, but results simply from the free use of the human mind. . . . We are required to receive a symbol, but may be persuaded to admit a figure; the first demands our faith, the second fascinates the mind. The *lion*, *cross*, and *lamb* are the sole symbols of Christ, but he has been figured by the pelican and the fish."—Didron's *Christian Iconography*.

The **Nimbus, Aureole,** or **Glory** that is used in Christian art to distinguish holy personages was used by the pagans, who not only employed it as an attribute of divinity, but often gave it to the Emperors of Rome and the Kings of Eastern Europe and Asia. It expressed the radiance believed to emanate from the Divine Essence.

The glory around the head is the nimbus or aureole. The *oblong glory* surrounding the whole person (called in Italian the *Mandorla*—almond—from its form) is used only in connection with figures of Christ and the

Virgin, or with saints as they are seen ascending into heaven.

When used to represent one of the three divine persons of the Trinity, the glory is often cruciform or triangular. A *cruciform nimbus* is a nimbus stamped with a cross, and although appropriate to the Deity, belongs peculiarly to Christ.

The **Triangle,** the emblem of the Divine Trinity, denotes three of the inseparable attributes of the Deity: to be; to think; to speak.

The **Square** was a geometrical symbolic figure used to indicate the earth; the circle was the symbol of heaven. Thus eternity was shown by a circle, life by a square, and the eternity of life by a square within a circle.

The *Square Nimbus* indicates that the person was living at the time the picture was painted.

From the fifth to the twelfth century the nimbus was shaped like a disc or plate over the head. During the thirteenth and fourteenth centuries it was a broad golden band behind the head, consisting of circle within circle, frequently ornamented with jewels. The custom prevailed at this time (especially in Germany) of inscribing the saint's name within the edge of the nimbus above his head. From the fifteenth century, the nimbus became a bright fillet over the head, and its use was abandoned in the seventeenth century.

In pictures, the nimbus or aureole is always golden, the colour of light.

The **Fish**[1] (usually a dolphin, which had also a sacred significance among the pagans,) was the earliest

[1] See Appendix.

of the Christian emblems. It was used, partly because the Greek word for fish forms the anagram of the name of Jesus Christ; and as a symbol of water and the rite of baptism; also in reference to the passage in the Gospel: "Follow me, and I will make you fishers of men." When given to St. Peter the fish signifies his occupation as a fisherman, his conversion to Christianity, and his vocation as an apostle—a fisher of men. It is also given as an attribute to bishops who were celebrated for the number of their conversions and baptisms.

The **Cross.** About the tenth century the fish was superseded by the cross, which became the universal symbol of the Christian faith. The Latin cross (*a*), that upon which Christ was believed to have suffered, is the form usually given to a saint. But other crosses are used, having the same signification; as the Greek cross (*b*), in which the arms are all the same length; the transverse cross (*c*), on which St. Andrew is supposed to have died; the Egyptian cross (*d*), often given to St. Philip the Apostle, was the form also of the crutch of St. Anthony and was embroidered on his cope or robe, hence it is called St. Anthony's cross.

The double cross on the top of a staff instead of a crozier belongs only to a pope. The staff with a single cross is borne by the Greek bishops. Often the cross was made of gold or silver, the five wounds of Christ being indicated by a ruby or carbuncle at each end and in the centre. Not until the sixth century

did the cross become a crucifix, no longer a symbol, but an image.

The **Lamb** has been the peculiar symbol of the Saviour, as the "sacrifice without blemish," from the earliest times. The lamb is also the general symbol of modesty, innocence, and meekness, and is thus given to St. Agnes.

The **Pelican,** who tears open her breast to feed her young with her own blood, was one of the early symbols of our redemption through the sufferings of Christ.

The **Dragon** is the symbol of Satan and of sin. The scriptural phrase, "the jaws of hell," was rendered literally in early art by depicting the dragon's jaws as open, emitting flames. The **Serpent** also typified sin and is sometimes placed under the feet of the Madonna with an apple in its mouth, or winding around a globe, signifying the power of sin over the whole world.

The **Lion**[1] is an ancient Christian symbol that frequently occurs, especially in architectural decoration. Antiquaries differ as to the exact meaning of the mystical lions placed in the porches of so many old Lombard churches; sometimes with an animal, sometimes with a man in their paws. The lion was an ancient symbol of the Redeemer, "the lion of the tribe of Judah," also of the resurrection of the Redeemer, because according to an Oriental tradition the lion's cub is born dead, and in three days its sire licks it into life. The lion, as a creature of the wilderness, is also an emblem of solitude, and is given to St. Jerome and other saints who did penance, or

[1] See Appendix.

lived as hermits in the desert. The lion as an attribute indicated death in the amphitheatre, and thus is given to St. Ignatius and St. Euphemia. As the type of fortitude and resolution, the lion is placed at the feet of those martyrs of unfaltering courage, as St. Adrian and St. Natalia.

The **Hart** or **Hind** is an emblem of solitude and purity of life, and also of religious aspiration. "Like as the hart panteth after the water-brooks, so panteth my soul for Thee, O God!" When the original meaning of the lion, the hart, and other emblems had faded from the popular mind, legends were invented to explain them and *that which had been a symbol* became an *incident* or an *historical attribute;* as the legend of the lion healed by St. Jerome, or two lions digging the grave of St. Paul, the stag that appeared to St. Eustace and St. Hubert, and the hind that spoke to St. Julian.

The **Peacock,** the bird of Juno, was an old pagan symbol signifying the apotheosis of an empress. The early Christians, with this interpretation in mind, used it as a general symbol of immortality. It was not until modern times that the peacock became the emblem of earthly pride.

The **Crown** in Christian art is either an emblem or an attribute. In all ages it has been the emblem of victory and reward due to surpassing power or virtue. "Henceforth there is laid up for me a crown of righteousness"; and in this sense the crown became the especial symbol of the glory of martyrdom. Among the Jews, the crown was worn by a bride, and usually only the female martyrs wear the

symbolical crown of glory, signifying in a double sense the bride of Christ, and the martyr. Martyrs of the other sex hold the crown in their hands or it is borne by an angel. The crown is also the symbol of sovereignty. The Virgin wears it as Queen of Heaven and *Regina Angelorum*. It is important to distinguish between the *symbol* and the *attribute*. When the crown is given to St. Cecilia and St. Barbara it is the emblem of their glorious martyrdom. When given to St. Catherine and St. Ursula it is not only the *symbol* of martyrdom but the *attribute* of their royal rank as princesses.

As an attribute it is frequently worn by a saint or placed at his feet, indicating that he was of royal birth, as in pictures of Louis of France, St. Helena, and many others.

The **Sword** is also a symbol or an attribute. In general it signifies martyrdom by a violent death and thus is given to many saints who did not perish by the sword. As an attribute, it shows that the martyr was beheaded. Thus it is given to St. Paul, St. Catherine, and many others. It is also given to the warrior martyrs typifying their military profession.

Other symbols of martyrdom are:

The **Lance,** the **Axe,** the **Club.**

The **Arrow,** the attribute of St. Ursula, St. Christian, and St. Sebastian.

The **Anvil** is an attribute of St. Adrian only, signifying his martyrdom.

The **Poniard,** of St. Lucia.

The **Caldron,** given to St. Cecilia and St. John the Evangelist.

The **Pincers** and **Shears,** St. Apollonia and St. Agatha.

The **Wheels,** St. Catherine.

Fire and **Flames** sometimes indicate martyrdom, sometimes religious fervour.

The **Palm** is the universal symbol of martyrdom, for which the Christians found scriptural authority in Rev. vii., 9, 14: "And after this I beheld, and lo, a great multitude . . . stood before the throne . . . clothed with white robes, and with palms in their hands." . . . "And he said to me, These are they which came out of great tribulation." Thus in pictures of martyrdoms an angel is introduced with the palm.

The **Standard** or **Banner** is the symbol of victory. It is carried by our Saviour after His resurrection, and is given to St. George, St. Maurice, and other military saints; to some victorious martyrs, as St. Julian and St. Ansano, also to St. Ursula and St. Reparata, the only female saints.

The **Ship.** The Ark of Noah was in early times a symbol of the Church of Christ. Later the Ark became a Ship.

The **Anchor** symbolises immovable firmness, patience, and hope.

The **Lamp, Lantern,** or **Taper** is the emblem of piety: "Let your light so shine before men," etc. Thus it is given to St. Gudula, St. Geneviève of Paris, and St. Bridget. It also signifies wisdom, and when given to St. Lucia typifies celestial light or wisdom.

A **Church** in the hands of a saint shows that he was the founder of some particular church. But in the hands of St. Jerome it signifies the whole Catholic

Church, and to make the symbol more impressive rays of light stream out from the portal.

The **Chalice,** or Sacramental Cup with the Host, signifies faith, and is thus given to St. Barbara.

The **Scourge** in the hand of a saint or at his feet indicates the penance he inflicted upon himself; in the hand of St. Ambrose, however, it shows the punishment he inflicted upon others.

The **Olive,** emblem of peace and reconciliation, is found on the tombs of the early martyrs; sometimes with, and again without, the dove. It is carried as the attribute of peace by the Angel Gabriel, sometimes also by the angels in a Nativity who announce "peace on earth."

The **Dove** in sacred art is the symbol of the Holy Ghost, and is given to certain saints who are considered to have been divinely inspired, as St. Gregory, St. Thomas Aquinas, St. Hilarius, and others. It is also introduced into various subjects from the New Testament, as the Annunciation, the Baptism, and the Pentecost. It also symbolises simplicity and purity of heart, and is the emblem of the soul, and in this sense is seen coming forth from the lips of dying martyrs.

The **Lily** is another emblem of purity and appears in pictures of the Virgin, particularly those of the Annunciation. It belongs also to St. Joseph, the husband of the Virgin Mary, whose staff, according to the legend, put forth lilies. It is given as an emblem only to St. Francis, St. Anthony of Padua, St. Dominick, and St. Catherine of Siena, to emphasise the great purity of their lives.

The **Unicorn** is another "ancient symbol of purity, in allusion to the fable that it could never be captured except by a virgin stainless in mind and life." It is the emblem of female chastity, and is given only to the Virgin Mary and St. Justina.

The **Flaming Heart** symbolises fervent piety and love.

The **Book,** in the hands of the evangelists and the apostles, represents the Gospel, and is an attribute. In the hand of St. Stephen it is the Old Testament; with any other saint it may be the Gospel, but it may also be a symbol signifying that the saint was famous for his learning. It is thus given to St. Catherine, the Doctors of the Church, St. Thomas Aquinas, and St. Bonaventura.

Flowers and **Fruit** may be simply ornamental in ecclesiastical works of art, but in many instances they have a definite meaning. Roses are symbolical in pictures of the Madonna, who is the "Rose of Sharon."

The **Apple** was the accepted emblem of the fall of man and original sin. In pictures of the Madonna and Child, in the hand of the Infant Christ, or presented by an angel, it symbolised redemption.

The **Pomegranate** bursting open, showing the seeds, was a symbol of the future and hope of immortality.

An *Apple*, *Pear*, or *Pomegranate* placed in the hand of St. Catherine as the mystical bride of Christ, alludes to the scriptural text, "The fruit of the Spirit is love, joy, peace."

A **Bell** was supposed to exorcise demons, and thus it is given to the haunted St. Anthony.

The **Shell** signifies pilgrimage.

The **Skull,** penance.

V.—COLOURS AS EMBLEMS

In early art colours were always used symbolically, and until the old traditions were cast aside by later painters, certain colours were always associated with certain subjects and certain personages. In all the old stained glass these rules were scrupulously followed.

White was the symbol of light, faith, joy, life, and of religious purity, virginity, and innocence. It signified honour and integrity in the judge, humility in the rich man, and chastity in a woman. Christ appears in white after His resurrection and the Virgin wears it in pictures of the assumption.

Red, the ruby, denoted fire, divine love, the Holy Spirit; royalty, creative power, and heat. Red and white roses are symbols of love and innocence, or love and wisdom. Thus the angel crowns St. Cecilia. Used in the bad sense, red typified blood, hatred, war. Red and white together were the colours of the devil and of purgatory.

Blue, that of the sapphire, signified heaven, fidelity, constancy, truth. Christ and the Virgin wear the blue mantle typifying heavenly love and heavenly truth. St. John the Evangelist was given the *blue tunic* and the red mantle.

Yellow or **Gold** was the symbol of the sun, of the goodness of God, of marriage and fruitfulness. St.

Joseph wears yellow, and St. Peter, in pictures of the apostles, wears a yellow mantle over a blue tunic. Used in the reverse sense, yellow denoted jealousy, deceit, and inconstancy. The traitor Judas wears a dirty, dingy yellow.

Green, the emerald, the colour of spring, symbolised victory and hope—particularly hope of immortality.

Violet, the amethyst, signified passion and suffering, or love and truth. It is the colour worn by the martyrs, by the Virgin after the crucifixion, by Mary Magdalene as the penitent, and sometimes by Christ after the resurrection.

Grey is the colour of humility, mourning, penance, and accused innocence.

Black indicated darkness, wickedness, death, and mourning, and was given to Satan. Black and white signified humiliation or mourning, and purity of life, and for this reason was adopted by the Dominicans and Carmelites.

VI.—THE TRINITY

Symbols of God the Father. Until the twelfth century the only symbol used to indicate God the Father was a hand issuing from the clouds. It was generally represented in the act of benediction, sometimes encircled by a cruciform nimbus, sometimes entirely open with rays proceeding from each finger. It was then supposed to be in the act of bestowing. This symbol was followed by a face in the clouds, then a bust, and by the end of the fourteenth century the entire figure was represented. Then a sentiment grew into being that, as no mortal had seen nor could see him, any attempt to represent him in human form was profane; and since the sixteenth century the Supreme Being has been symbolised by a triangle, the geometrical emblem of the Divine Trinity, or by a radiating circle, itself the symbol of eternity.

Symbols of God the Son.[1] The symbols of Christ are the glory, aureole, or nimbus, the cross, lamb, and lion. However, from the beginning of Christian art, Christ has been represented by portraits rather than symbols, and these portraits are always unmistakable.

Symbols of the Holy Ghost. From the sixth century the dove has been the universal symbol of the Holy Ghost. The representation of the Saviour surrounded by seven doves is highly symbolical.

[1] See Appendix.

They are emblems of the seven gifts of the spirit with which He was endowed—wisdom, understanding,

Photo. Alinari

THE BAPTISM OF CHRIST BY ST. JOHN.—VERROCCHIO
(Academy, Florence.)

counsel, strength, knowledge, piety, and fear (Is. xi). During the Middle-Ages seven was considered a

mystic number. There were seven gifts of the Holy Ghost; seven planets; seven days of the week; seven branches on the candlestick of Moses; seven sacraments; seven stars; seven liberal arts; seven symbolic trumpets; seven churches of Asia; seven mysterious seals; seven heads of the Dragon; seven penitential psalms; seven joys and seven sorrows of the Virgin; seven deadly sins; seven canonical hours.

Symbols of the Trinity. In early art the Divine Three in One was symbolised by the combination of three triangles, three circles, three fishes, and in later art by three human figures, each with its peculiar attribute. In the thirteenth and fourteenth centuries the dove was often represented hovering between the first and second persons of the Trinity with the tips of the wings touching the lips of each.

VII.—ARCHANGELS[1]

THE seven archangels who stood in the presence of God are frequently referred to in Scripture. These are: *Michael*, *Gabriel*, *Raphael*, *Uriel*, *Chamuel*, *Jophiel*, *Zadkiel*.

From the standpoint of art, however, it is necessary to consider only the characteristics of the first three, who are venerated as saints in the Catholic Church. These, by their majestic and gracious beauty, and their accredited mission as counsellor, messenger, and healer to mankind, have inspired some of the most poetical and beautiful works of art.

St. Michael. *Lat.* Sanctus Michael Angelus. *Ital.* San Michele, Sanmichele. *Fr.* Monseigneur Saint Michel.

Poetry and art have united in giving St. Michael pre-eminence over all created spirits. All the glory of princedoms, powers, virtues, dominations, and thrones radiate from him, and God manifested His glory in him when He made him victor over the power of sin and over the "great dragon that deceived the world."

The worship of St. Michael became general in France from the ninth century, and he was made the patron saint of France, and of the military order instituted in his honour by Louis XI., in 1469.

[1] See Appendix.

This worship extended to England after the Norman Conquest, and churches dedicated to St. Michael are found in all the towns and cities along the southern and eastern shores.

St. Michael is also the angel of good counsel.

Photo. Alinari

THE THREE ARCHANGELS.—BOTTICELLI
(Academy, Florence.)

He is represented in three characters in art: as patron saint and prince of the Church Militant; as captain of the hosts of heaven and conqueror of the powers below; as lord of souls,—the conductor and guardian angel of the spirits of the departed.

In all representations of St. Michael in art the leading *motif* is the same. He is young and beautiful, with a severe, imperious beauty. In early art he is represented in white, with large many-coloured wings, and carries only the sceptre, or the lance surmounted by a cross, as one who conquered sin by spiritual power alone. In later representations—those imbued with the spirit of chivalry, he becomes the idealised expression of knighthood, and is attired in a magnificent coat of mail, with shield and spear and sword. Sometimes he wears a helmet; more often his long, fair hair is confined by a jewelled tiara, or floats loose upon his shoulders, the only angelic attribute being the wings that spring resplendent from his shoulders.

In devotional pictures of St. Michael, he is represented as captain of the heavenly host and conqueror of the Evil One. He is armed and stands with his foot on the half-human, half-dragon form of Lucifer, whom he is about to pierce with his lance or to hurl down into the infernal regions. This representation is the universal symbol of the ultimate victory of good over evil.

When St. Michael is portrayed as lord of souls he is unarmed. He holds a balance and upon each scale sits a little naked figure representing two human souls. The *beato*—the blessed one—has his hands joined in gratitude, while the other, the rejected one, is in an attitude of hopeless misery. Frequently a demon is seen grasping the descending scale with his talons or a long two-pronged hook.

Whether with or without the balance, St. Michael

appears as lord of souls in the death and assumption of the Virgin. The legends assert that he received her spirit and guarded it during the interim of her death and assumption.

St. Gabriel. *Ital.* San Gabriele, San Gabriello, L'Angelo Annunziatore.

Where the Angel Gabriel's name occurs in Scripture it is in the character of a messenger only. It is he who is sent to Daniel to interpret the vision which shows the destinies of mighty nations, and to announce the return of the Jews from captivity. In the New Testament he foretells the birth of John the Baptist to the high-priest Zacharias and six months later he is sent to the Virgin to proclaim the coming of the Redeemer of the world. In the Apocryphal New Testament he foretells to Joachim the birth of the Virgin and is thought to have foretold the birth of Samson. He is more important in the New Testament than Michael and as the angel who announced the birth of Christ he is reverenced as the angel who presides over childbirth.

In devotional pictures he is represented as the second of the three archangels. In his character of *l'angelo annunziatore*, he usually carries a lily or a sceptre in one hand and in the other a scroll inscribed "Ave Maria, Gratia Plena!"

St. Raphael. *Ital.* San Raffaello. *Ger.* Der Heilige Rafael.

Raphael is the prince of guardian spirits, the guardian angel of all humanity and thus, according to the early traditions, he appeared to the shepherds

by night, "with good tidings of great joy, which shall be for all people."

Raphael in his character of guardian angel is generally represented leading the youthful Tobias. When in order to show the difference between the heavenly and the mortal being, Tobit is made to look like a child, and the angel appears with wings and is not disguised, it is no longer historical, but devotional, and Tobias with his fish represents the Christian protected and guided by his guardian spirit.

All the pictured subjects of Raphael belong to the history of Tobit, and incidents from this beautiful apocryphal legend have been favourite subjects of art. Tobias dragging the fish ashore and the angel standing by has been often painted. In such pictures the angel should be without wings and disguised as the friendly traveller; the dog, which should not appear in the devotional pictures, is here an attribute and belongs to the story.

Devotional pictures represent him attired as a pilgrim or traveller, with sandalled feet and hair confined by a fillet or diadem. He has the pilgrim's staff and a wallet or panetière suspended from his belt. Often as guardian spirit he has a sword; usually, however, he bears a small vase or casket containing the "fishy charm" against evil spirits (Tobit, vi., 6–7).

VIII.—SYMBOLS AND ATTRIBUTES OF THE VIRGIN

The **Star** often embroidered on the right shoulder of the Virgin's mantle or in front of her veil refers to the most expressive of her many titles, *Stella Maris*, "Star of the Sea," an interpretation of her Jewish name Miriam. Several pictures are called *La Madonna della Stella*. She is also *Stella Matutina*, the "Morning Star"; *Stella non Erratica*, the "Fixed Star"; and *Stella Jacobi*, the "Star of Jacob."

The **Sun** and the **Moon.** "Who is she that looketh forth as the morning, fair as the morn, clear as the sun" (Solomon's Song, vi., 10). This text is applied to the Virgin and she is also the woman of the Apocalypse, "*A woman clothed with the sun, having the moon under her feet*, and on her head a crown of twelve stars." Hence she is portrayed with the glory of the sun about her, and the crescent moon beneath her feet.

The **Enclosed Garden** is a symbol borrowed from the Song of Solomon (Cant. iv., 12) as well as a **Fountain Sealed,** a **Well of Living Waters,** the **Tower of David,** the **Temple of Solomon,** and the **City of David.**

The **Porta Clausa** or Closed Gate is taken from Ezekiel (xliv., 2).

The **Lily,** the **Rose.** "I am the rose of Sharon, and the lily of the valleys" (Cant. ii., 1).

The **Palm,** the **Cypress,** and the **Olive** are all emblems of the Virgin. The first signifies victory, the second points to heaven, and the third denotes peace, abundance, and hope.

The **Cedar of Lebanon** ("exalted as a cedar in Lebanon"), because of its imperishable nature, its perfume, its healing qualities, and its great height, denotes also the virtue, greatness, and beauty of the Virgin.

The **Sealed Book,** as a symbol in the hands of the Virgin, refers to the text: "In that book were all my members written"; also to the "book that is sealed which men deliver to one that is learned, saying, Read this, I pray thee: and he saith, I cannot, for it is sealed: And the book is delivered to him that is not learned, saying, Read this, I pray thee: and he saith, I am not learned" (Is. xxix., 11–12).

Besides these symbols, which are mystical and sacred and belong only to the Virgin, there are others of a more general nature that appear in pictures of the Madonna and Child.

The **Globe,** as the symbol of sovereignty, was early placed in the hands of the divine Infant. When it is under the feet of the Madonna with a serpent twining about it, it is the symbol of redemption.

The **Apple,** in the hands of the Infant Christ, symbolises the fall of man; in the hands of the Virgin it indicates that she is the second Eve.

The **Serpent** is the general emblem of Satan and

sin, but it is used in reference to the prophecy, "She shall bruise thy head," when placed under the feet of the Madonna.

The **Pomegranate,** the ancient symbol of hope, is often placed in the hands of the Child, who is seen presenting it to His mother.

The **Book,** when the Madonna holds it open, or has a finger between the leaves, or when the Child is turning the pages, is the Book of Wisdom, and is supposed to be open at the seventh chapter. When clasped or sealed, as before explained, it is a mystical emblem of the Virgin herself.

Birds represent the soul. The **Dove** is the Holy Spirit hovering about the Virgin. The **Seven Doves,** typifying the gifts of the Spirit, when they surround the Virgin, characterise her as *Mater Sapientiæ,* "Mother of Wisdom." Doves near her when she is working or reading in the Temple express the meekness and tenderness of her nature.

Certain women of the Old Testament are regarded as especial types of the Virgin, viz.: **Eve, Rachel, Ruth, Abishag, Bathsheba, Judith,** and **Esther,** and it is because of this that these Jewish heroines so often appear in religious pictures.

The correct and traditional dress of the Virgin is a blue robe or mantle worn over a close red tunic with long sleeves. In early pictures her head is veiled and the colours are pale and delicate. The enthroned Madonna unveiled was introduced about the end of the fifteenth century.

In the historical pictures she is simply dressed, but in the devotional pictures wherein she is portrayed as the Queen of Heaven, she wears a magnificent crown wrought with jewels interwoven with roses and lilies; her blue robe is richly embroidered with gold and gems, and lined with ermine or stuff of gorgeous colours, carrying out the text: "The king's daughter is all glorious within; her clothing is of wrought gold. She shall be brought unto the king in raiment of needlework" (Ps. xlv., 13–14).

In the Immaculate Conception and the Assumption, the Virgin wears a white tunic, or white strewn with gold stars. In all subjects that relate to the passion and those that follow the crucifixion she should wear violet or grey. This rule is not always followed, however.

The **Seven Joys** and the **Seven Sorrows of the Virgin** are often painted as a series.

The **Seven Joys** are: the Annunciation, the Visitation, the Nativity, the Adoration of the Magi, the Presentation in the Temple, Christ found by His mother, the Assumption and the Coronation.

The **Seven Sorrows** are: the Prophecy of Simeon, the Flight into Egypt, Christ lost by His mother, the Betrayal of Christ, the Crucifixion (with St. John and the Virgin only present), the Deposition from the Cross, and the Ascension when the Virgin is left without her Son.

The fifteen Mysteries of the Rosary are also given as a series.

The **Five Joyful Mysteries** are: the Annunciation, the Visitation, the Nativity, the Purification, and Christ found in the Temple.

The **Five Sorrowful Mysteries** are: Christ in the Garden of Olives, the Flagellation, Christ Crowned with Thorns, the Procession to Calvary, and the Crucifixion.

The **Five Glorious Mysteries** are: the Resurrection, the Ascension, the Descent of the Holy Ghost, the Assumption, and the Coronation.

These series are treated mystically rather than in the limited historical sense, the object being to induce devout religious contemplation.

IX.—LEGENDS OF THE MADONNA

Anna, the mother of the Virgin, was early venerated as a saint in the East, but the parents of the Virgin were never represented in early art except in a series of the life of the Virgin. It was not until the beginning of the sixteenth century that the increased reverence for the Virgin Mary gave to her parents Joachim and Anna a more prominent position as patron saints, and from that time on they were frequent subjects in sacred groups.

A complete series of the history of the Blessed Virgin, as imaged forth by the early artists, always begins with the **Legend of Joachim and Anna** as it is related in the Apocryphal New Testament.

Joachim, a man of Nazareth, was of the royal race of David, and had for his wife Anna whose family were of Bethlehem. "Their lives were plain and right in the sight of the Lord and pious and faultless before men." Thus they lived for twenty years without children. Now at a certain great feast of the Lord, when Joachim was about to offer his gifts, the high-priest opposed him saying, "It is not lawful seeing thou hast not begot issue in Israel." Joachim, much concerned, found upon inquiry, that all the righteous except himself had raised up seed in Israel. He remembered Abraham, how that God in the end of his life had given him his son Isaac, and

he would not be seen of his wife but retired into the wilderness where he fasted forty days and nights and vowed neither to eat nor drink until the Lord should look down upon him. And his wife Anna was sore distressed and mourned for her widowhood and her barrenness.

Then an angel of the Lord appeared to her saying, "Behold Joachim thy husband is coming with his shepherds; an angel of the Lord hath also told him that his prayer is heard." And Anna stood by the golden gate and saw Joachim coming with the shepherds, and she ran to him and hanging about his neck, said: "Now I know that the Lord hath greatly blessed me." And they returned home together. And when her time was come, Anna brought forth a daughter, and she said: "The Lord hath this day magnified my soul," and she called the child Mary.

The **Nativity of the Blessed Virgin.** *Ital.* La Nascità della B. Vergine. *Fr.* La Naissance de la S. Vierge. *Ger.* Die Geburt Mariä. (Sept. 8.)

This is the next historical picture, and as Joachim and Anna were "exceedingly rich," the scene is usually a chamber richly decorated. A glory sometimes surrounds the head of the child. Neighbours and friends are sometimes introduced who have come to tender their congratulations.

The **Presentation of the Virgin.** *Ital.* La Presentazione ove nostra Signora piccioletta sale i gradi del Tempio. *Ger.* Joachim und Anna weihen ihre Tochter Maria im Tempel; Die Vorstellung der Jungfrau im Tempel. (Nov. 21.)

"And when the child was three years old, Joachim

said: 'Let us invite the daughters of the Hebrews, who are undefiled, and let them take each a lamp, and let them be lighted, that the child may not turn back again, and her mind be set against the temple of the Lord.'

"And they did thus till they ascended into the temple of the Lord. And the high-priest received her, and blessed her, and said, 'Mary, the Lord God hath magnified thy name to all generations, and to

Photo. Alinari

THE PRESENTATION OF THE VIRGIN IN THE TEMPLE.—TITIAN
(Academy, Venice.)

the very end of time by thee will the Lord shew His redemption to the children of Israel.'

"And he placed her upon the third step of the altar, and the Lord gave unto her grace, and she danced with her feet, and all the house of Israel loved her." (*Protevangelion*, vii., 3–5.)

The theme does not vary. Mary, who should be portrayed as an infant of three years, is often represented as a child of ten or twelve. Sometimes she wears a blue, but more generally a white garment;

her hair is long and golden, and she is seen ascending the steps which lead to the porch of the temple. These steps are always fifteen in number. In the account given in the Gospel of the Birth of Mary it says, "And there were about the temple, according to the fifteen Psalms of degrees [those Psalms are, from the 120th to the 134th, including both], fifteen stairs to ascend. For the temple being built in a mountain, the altar of burnt-offering, which was without, could not be come near but by stairs." (Chap. iv., 32.)

The life of Mary in the temple is represented in various ways. She is seen instructing her companions, sometimes spinning or embroidering on tapestry. Often she is attended by angels, and it was believed that angels supplied her with celestial food. It has also been asserted that she had the privilege which was granted to no other woman, of going into the Holy of Holies to pray before the Ark of the Covenant.

The **Marriage of the Virgin.** *Ital.* Il sposalizio. *Fr.* Le Mariage de la Vierge. *Ger.* Die Trauung Mariä. (January 23.)

The legend of the Marriage of Joseph and Mary is founded upon the account given in the *Protevangelion*, which relates that "when Mary was twelve years of age the priests met in council to know what should be done with her, and the high-priest Zacharias entered into the Holy of Holies, and taking away with him the breastplate of judgment made prayers concerning her. And behold the angel of the Lord came to him and commanded him to go forth and call together all the widowers among the people, and let every

one of them bring his rod, and he by whom the Lord should shew a sign should be the husband of Mary. And the criers went out through all Judæa, and the trumpet of the Lord sounded, and all the people ran and met together. Joseph also, throwing away his hatchet, went out to meet them; and when they were met they went to the high-priest taking every man his rod. The high-priest received their rods and went into the temple to pray. When he came forth and distributed them, there was no miracle until the last rod was taken by Joseph, and behold a dove proceeded out of the rod and flew upon the head of Joseph. And the high-priest said to him, 'Thou art the person chosen to take the Virgin of the Lord to keep her for him.' But Joseph at first refused, saying, 'I am an old man'; then, fearing the wrath of the high-priest and the displeasure of the Lord, he took her unto his house, and said unto her, 'Behold, I have taken thee from the Temple of the Lord, and now I will leave thee in my house; I must go to mind my trade of building. The Lord be with thee!'"

The painters have used for their text an old legend which relates that the suitors for the hand of Mary, among whom was the son of the high-priest, deposited their wands overnight in the temple, and the next morning the rod of Joseph was found to have budded forth in flower. The disappointed suitors broke their wands in a frenzy of wrath, and one of them, whose name was Agabus (a youth of noble family), fled to Mount Carmel and became an anchorite.

Marriage among the Jews being a civil contract instead of a religious rite, nearly all the early painters

represent the ceremony as taking place in the open air in a garden or landscape, or in front of the Temple. Mary, a beautiful maiden attended by a train of virgins, stands on the right, and Joseph is on the left; behind him are gathered the disappointed suitors. This is the traditional treatment from Giotto down to Raphael.

In ancient art Joseph has been sometimes represented as very old, and again as not more than thirty. But in the best pictures of the Italian and Spanish schools he is middle-aged, with brown hair and short, curly beard, his face expressing infinite mildness and kindliness. The crutch or stick became his conventional attribute from earlier times, when he was depicted as very old, leaning upon a crutch.

The **Annunciation.** *Ital.* L'Annunciazione. *Fr.* L'Annonciation, La Salutation Angélique. *Ger.* Die Verkündigung, Der englische Gruss. (March 25.)

From the thirteenth century onward, the Annunciation became the expression of a theological dogma, and formed part of every altar-piece, whatever its subject,—whether a Nativity or Coronation, or the Last Supper—appearing in the predella below or the spandrils of the arches above; and was frequently painted or carved on the doors of a triptychon or tabernacle.

It is related in the *Protevangelion* (chap. ix., 7) that "Mary went out to draw water and heard a voice saying unto her 'Hail thou who art full of grace, the Lord is with thee; thou art blessed among women.' And she looked round to the right and to the left to see whence that voice came, and then trembling went

into her house, and laying down the water-pot, she took the purple and sat down in her seat to work it. And behold the angel of the Lord stood by her, and

Photo. Alinari

THE ANNUNCIATION.—BOTTICELLI
(Uffizi, Florence.)

said, 'Fear not, Mary, for thou hast found favour in the sight of God.'"

St. Bernard gives the following version of the legend. Mary was studying the book of Isaiah and as she came to the verse, "Behold, a virgin shall conceive, and

bear a son" she thought within herself, "How blessed the woman of whom these words are written! Would I might be but her handmaid to serve her, and allowed to kiss her feet!" And at that moment the angel appeared and revealed to her that the prophecy was fulfilled in herself.

In early art the annunciation is treated as a religious mystery. The scene is usually a porch or portico with arcades. The Virgin stands, or if she is seated, it is on a sort of raised throne; the angel stands before her at a little distance; sometimes she is within the portico and he is without. Gabriel is the commanding figure, while the Virgin's attitude—she is usually represented shrinking back with drooping eyes and hands folded on her breast—is always expressive of the utmost submission and humility. Gabriel is usually represented clothed in white, with large many-coloured wings, his flowing hair bound by a jewelled tiara. He holds the sceptre in his left hand, while the right is extended in benediction as well as salutation, "Hail! thou that art highly favoured! Blessed art thou among women!"

Sometimes the two figures were not in the same picture, but were placed each side of the altar, that of the Virgin being usually placed to the right. In some of the old pictures the figure of the angel is seen flying down from heaven.

From the beginning of the fourteenth century the increased reverence paid to the Virgin demanded that she be represented as the superior being, the *Regina angelorum*, and the angel is depicted bowing before her or kneeling as to a queen.

Photo. Alinari

THE VISITATION.—ALBERTINELLI
(Uffizi, Florence.)

When the annunciation is an event given in the series of the Life of the Virgin, the place is usually in the house. The fountain is rarely introduced. Gabriel either bears the lily or it is in some other part of the picture. Sometimes he has the olive, typical of peace, or a sceptre with a scroll inscribed *Ave Maria! Gratia plena!* The work basket, expressing the industry of Mary, is rarely omitted, and to typify her temperance a dish of fruit and a pitcher of water are frequently introduced.

The lily in the hand of the angel is not merely the emblem of purity but the symbol of the Virgin—"I am the rose of Sharon, and the lily of the valley." A lily is often introduced in a vase near the Virgin or in the foreground of the picture. Sometimes the dove as the Holy Spirit hovers over the head of the Virgin or enters by the open window.

The **Visitation.** *Ital.* La Visitazione di Maria. *Fr.* La Visitation de la Vierge. *Ger.* Die Heimsuchung Mariä. (July 2.)

After the annunciation of the angel, we are told that "Mary arose and went up into the hill country with haste, to the house of her cousin Elizabeth, and saluted her." This meeting of the two kinswomen is usually styled in art, the *Visitation* and, sometimes, the *Salutation of Elizabeth*. It is important in its religious significance as being the first recognition of the character of the Messiah. "Whence is this to me," exclaims Elizabeth, "that the mother of my Lord should come to me?" (Luke i., 43.)

In the representations of this scene the number of the figures, the locality and circumstance vary

Photo. Alinari

SIBYL PROPHESYING TO AUGUSTUS CÆSAR THE COMING OF CHRIST.—B. PERUZZI

(Church of the Fontegiusta, Siena.)

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greatly. Sometimes only the two women are represented, without accessories of any kind. The scene is often a garden or open porch in front of a house, and this garden is noted in the traditions of the East. The legends relate that the Virgin, as she walked in the garden of Zacharias during her stay with her cousin Elizabeth, meditating deeply and reverently upon the holy destiny that was hers, happened to touch a certain flower that bloomed there with her most blessed hand—which, from being without odour before, became from that moment of a delicious fragrance.

The **Nativity.** *Ital.* Il Presepio, Il Nascimento del Nostro Signore. *Fr.* La Nativité. *Ger.* Die Geburt Christi. (Dec. 25.)

In the early Christian traditions this great event is preceded and accompanied by several circumstances which have often been rendered in art.

According to an old legend, the Emperor Augustus Cæsar betook himself to the sibyl Tiburtina, to ask whether he should accept the divine honours the Senate had decreed to him. The sibyl, after meditating some days, took the emperor aside and showed him an altar; and above the altar, in the opening heavens, he saw a beautiful Virgin holding an infant in her arms, and at the same time a voice was heard saying, "This is the altar of the Son of the living God." Then Augustus caused an altar to be erected on the Capitoline Hill, with this inscription, "Ara primogeniti Dei"; and in later times the church called the Ara-Cœli, with its flight of one hundred and twenty-four marble steps, was built on this spot.

The sibylline prophecy is believed to have occurred

a short time before the Nativity, about the time that there went forth from the Emperor Augustus a decree that all the Jews should be taxed who were of Bethlehem in Judæa.

It is related that Joseph therefore saddled his ass and took his wife to Bethlehem, the city from whence he came. As they were near there (within three miles), Joseph, turning about, saw that Mary was sorrowful, but when he looked again she smiled. And before they were come there Mary said: "Take me down, for I suffer."

The Nativity, when treated historically, is represented in a stable or cavern, at midnight and in winter. The earlier pictures give Mary the appearance of suffering, but from the fourteenth century, this treatment was abandoned. "To her alone," said St. Bernard, "did not the punishment of Eve extend."

The attendants and Mary are represented in the "posture and guise of worshippers," kneeling or bending over the Child, or pointing to the manger in which he lies. The Virgin is bathed in the light which surrounds the Child like a glory. Joseph is sitting or stands leaning on his staff and often holds a taper or light to show that it is night.

The angels who sing the *Gloria in excelsis* are never omitted. At first these were three in number, but in later pictures the mystic three became a band of angels.

The ox and the ass are always introduced as accessories, according to the prophecy: "The ox knoweth his owner, and the ass his master's crib" (Is. i., 3). The ox typified the Jews and the ass the

Gentiles. The Jews were likened unto the ox because they bore the yoke of the law, whereas the ass

Photo. Alinari

THE ADORATION OF THE SHEPHERDS.— D. GHIRLANDAJO
(Academy, Florence.)

represented the Gentiles because it bore Christ willingly, when He rode into Jerusalem.

The shepherds are frequently in the background.

When other figures are introduced, they are saints or votaries for whom the picture was painted.

The **Adoration of the Shepherds.** *Ital.* L'Adora-

zione dei Pastori. *Fr.* L'Adoration des Bergers. *Ger.* Die Anbetung der Hirten.

"And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another, Let us now go even unto Bethlehem, and see this thing which has come to pass, which the Lord has made known unto us. And they came with haste, and found Mary, and Joseph, and the babe lying in a manger." (St. Luke ii., 15–16.)

Being come, they tender their offerings of fruits, lambs, or doves, and with heads uncovered they acknowledge and worship the divine Child. In some pictures their women, sheep, and even their dogs accompany them. There is an old legend that Simon and Jude, afterwards apostles, were with the shepherds.

Sometimes the Infant sleeps and Joseph or Mary raises the veil from His face to show Him to the shepherds.

The flowers sometimes scattered by angels are supposed to have been gathered in heaven.

The **Adoration of the Magi.**[1] *Ital.* L' Adorazione de' Magi, L'Epifania. *Fr.* L'Adoration des Rois Mages. *Ger.* Die Anbetung der Weisen aus dem Morgenland, Die heilige drei Königen. (Jan. 6.)

This subject, the most extraordinary incident in the early life of our Saviour, has been set before us in every style and form of art, from the third century to the present time.

Magi, in the Persian tongue, signifies "wise men"; and they were in their own country kings or princes, from what country is not said. The prophecy of Balaam had been held in remembrance by their

[1] See Appendix.

people. "I shall see him, but not now; I shall behold him, but not nigh; there shall come a star out of Jacob, and a sceptre shall rise out of Israel."

When the Eastern sages beheld this wondrous and long-expected star, they rejoiced greatly; and taking leave of their relations and friends set forth on their

Photo. Alinari

THE ADORATION OF THE MAGI.—BOTTICELLI
(Uffizi, Florence.)

long and perilous journey, the star going before them, until it stood over the place where the young Child was—He who was born King of Kings.

The artists made good use of the picturesque possibilities of the story, and in their hands it grew from a symbol to a scene of dramatic splendour. It

is the oldest subject in Christian art, and taken in the early religious sense, it signified the calling of the Gentiles.

In the earlier representations the Virgin-mother is seated and holds the Child upright on her knee. The Wise Men, always three in number and all alike, approach in attitudes of adoration, and behind them are seen their camels' heads, showing the land whence they came—the land of the East.

But in the fourteenth century legends the Three Wise Men or Kings became distinct characters, each with a name, and in the pictures they represent the three ages of man. Jasper or Caspar is very old, Melchior in the prime of life, and Balthazar young. Sometimes the latter or his servant is black, to indicate that Christ came to save all races of men. These pictures of the Magi reflect all the pomp and circumstance that was the custom of the times in which the artists lived, and the details vary with the nationality of the artist.

It is related that when they returned to the East they abandoned all their possessions and went about preaching the new gospel; that they were baptised by Thomas and put to death by the heathen. Their remains were discovered and removed to Constantinople by the Empress Helena, and after being carried to Milan during the first crusade were finally placed in the cathedral at Cologne by the Emperor Barbarossa, and repose there in a magnificent shrine. Wherever one sees the sign *Drei Könige*, or *Trois Rois*, in front of Continental hotels, or *Three Kings* above the doors of English inns, it refers to the Magi.

The **Purification of the Virgin,** the **Presentation,** and the **Circumcision of Christ.** *Ital.* La Purificazione della B. Vergine. *Ger.* Die Darbringung im Tempel, Die Beschneidung Christi.

The Virgin, after the birth of her Son, complied with all the requirements of the Mosaic law. The circumcision and the naming of Christ have often been painted to express the first of the sorrows of the Virgin. But the Presentation in the Temple has been selected with better taste for the same purpose, and the prophecy of Simeon, "Yea, a sword shall pierce through thy own soul also," becomes the first of the Seven Sorrows.

It is related that, about 260 years before Christ, Ptolemy Philadelphus, desiring to have the Hebrew Scriptures translated into Greek for his famous library, asked the high-priest of the Jews to send him scribes and interpreters. In response to his demand, six of the most learned rabbis of the twelve tribes of Israel, seventy-two persons in all, were sent into Egypt, among them Simeon, a man full of learning. To him fell the book of Isaiah to translate. When he came to the verse, "Behold, a virgin shall conceive, and bear a son," he doubted in his own mind how such a thing could be, and, fearing to give offence to the Greeks, he used the Greek word "a young woman" for the Hebrew word "virgin." He had no sooner written it, however, than an angel leaned over the page and blotted it out, setting down the right word in its place. Completely dumfounded Simeon essayed again and again to substitute the word "young woman," as seemed to him fitting and proper, and

each time the angel effaced the word substituting the Greek word for "virgin" in its place.

Then it was disclosed to Simeon that the miracle that he had dared to doubt was not only possible, but that he "should not see death until he had seen the Lord's Christ." So for nearly three centuries he remained on earth, until all had come to pass. He was brought to the Temple on the very day that Mary came there to present her Son, and taking the Child in his arms, he exclaimed, "Lord, now lettest thou thy servant depart in peace, according to thy word."

Anna, the prophetess, is often introduced. She also testifies unto Christ, but does not take Him in her arms as did Simeon, hence she was considered to typify the Synagogue, which prophesied the Messiah, but did not embrace Him when he came.

When represented in Greek art, this picture is often called the *Nunc Dimittis*.

The **Flight into Egypt.** *Ital.* La Fuga in Egitto. *Fr.* La Fuite de la Sainte Famille en Egypte. *Ger.* Die Flucht nach Aegypten.

There are many legends in connection with this journey that have been illustrated by the artists. One is that when it became known that the Holy Family had fled from Bethlehem, Herod sent his officers in pursuit of them. The Holy Family, knowing they were pursued, after travelling some distance, came to a field where a man was sowing wheat. And the Virgin said to the husbandman: "If any shall ask you whether we have passed this way, ye shall answer, 'Such persons passed this way

when I was sowing this wheat.' " And lo! in the space of a single night the seed had grown ready for the harvest! And next morning the officers of Herod came by, and inquired of the husbandman, saying, "Have you seen an old man with a woman and child travelling this way?" And the man, who was reaping his wheat in great wonder and joy, replied: "Yes." And they asked him again, "How long is it since?" And he answered: "When I was sowing this wheat." And at this the officers of Herod turned back.

Another very old tradition, taken from the First Gospel of Infancy (chap. viii.), relates that on their way they met two robbers who protected them from their confederates, and that they were the two thieves who were later crucified with Christ.

Another tradition is that both the ox and the ass went with the Holy Family into Egypt, and they are occasionally introduced in some pictures of this event, but generally the group is confined to Joseph, Mary, and the Child.

The **Repose of the Holy Family.** *Ital.* Il Riposo. *Fr.* Le Repos de la Sainte Famille. *Ger.* Die Ruhe in Aegypten.

This subject has been considered one of the most graceful and attractive in the whole range of sacred art.

The *Riposo*, so called is either the rest on the journey, or at the close of the journey, called the Flight into Egypt. Some of the features stamp the intention at once; as, the ass grazing in the distance; a wallet and pilgrim's staff near Joseph; the date tree; the fallen idols; the Virgin taking water from a foun-

tain—the fountain refers to a tradition that when the Holy Family came to Matarea they rested in a grove of sycamores, and here a fountain miraculously gushed forth for their refreshment.

In pictures of the *Riposo* angels often minister to the comfort of the Holy Family, and there is a legend that each night angels pitched a tent for their pro-

Photo. Alinari

REPOSE OF THE HOLY FAMILY—"MADONNA DEL SACCO"—ANDREA DEL SARTO
(Church of the Annunziata, Florence.)

tection and shelter, and watched over and guarded them until morning.

When other figures than the Holy Family and attendant angels are introduced, it is not a *Riposo*, but merely a Holy Family.

When the Holy Family are seen as on a journey and the Saviour is represented as a child, walking, it is the return from Egypt that is pictured.

The **Holy Family.** *Ital.* La Sacra Famiglia. La Sacra Conversazione. *Fr.* La Sainte Famille.

After the return to Nazareth, until Jesus is twelve years old no event is recorded of the life of the Virgin or her Son. But under the title of Holy Family there are an endless variety of pictures representing the imaginary life of these exalted ones.

The simplest form is that of two figures, the Virgin and Child; frequently she is nursing the babe, sometimes she fondles him, pressing his cheek to hers, or they sport with a rose, an apple, or a bird, these mystic symbols being lightly used as mere playthings by the artists. Sometimes one or more attendant angels appear or the Infant slumbers on His mother's knee. Sometimes Mary is represented watching over him, "pondering in her heart" the great destiny of her Child.

Where there are three figures, the third is generally St. John, although sometimes it is St. Joseph. Sometimes St. John and his mother, St. Elizabeth—the two mothers and the two sons—are represented. More rarely, four figures include St. Joseph and St. John. Five figures include all who have been named, and sometimes Zacharias makes the sixth.

Many of these pictures bear such names as *La Vierge aux Cerises*, *La Vierge à la Diadème*, *La Vierge à l'Oreiller Verd*, *Le Ménage du Menuisier*, *Le Raboteur*, etc.

The introduction of persons who could not have been contemporary, such as St. Francis or St. Catherine, makes the group ideal and devotional.

The **Dispute in the Temple.** *Ital.* La Disputa del Tempio. *Fr.* Jésus au milieu des Docteurs.

This subject is a scene of great importance in the life of the Redeemer, but it is quite as often made one of the series from the life of the Virgin.

The **Death of Joseph.** *Ital.* La Morte di San Giuseppe. *Fr.* La Mort de St. Joseph. *Ger.* Josef's Tod.

Some chronologers place the death of Joseph in the eighteenth year of the life of our Saviour, and others in his twenty-seventh year, when, as they assert, Joseph was one hundred and eleven years old.

Joseph's popularity as a patron saint of power dates from the fifteenth century. A custom had come about of invoking him as mediator to obtain a blessed and peaceful end, and he became in a certain way the patron saint of death-beds.

Late in the sixteenth century the death of St. Joseph is represented as a separate subject in art, and became a popular subject in the churches and convents of Augustine canons and Carmelite friars whose patron saint he was, and also in family chapels consecrated to the memory of the dead.

The **Marriage at Cana, in Galilee.** *Ital.* La Nozze di Cana. *Fr.* Les Noces de Cana. *Ger.* Die Hochzeit zu Cana.

There is an old Greek tradition that the Marriage at Cana, which has often been represented in art, was that of John the Evangelist and Mary Magdalene, and that immediately after the wedding feast St. John and Mary separated and devoted themselves to

an austere and chaste religious life, spent solely in the service of Christ.

In the **Passion of our Lord,** certain women who attended upon Christ during His ministry are represented as always near the Virgin, and sustaining her with their tenderness and sympathy. The Gospels mention three by name: Mary Magdalene; Mary, the wife of Cleophas; and Mary, the mother of James and John. Martha, the sister of Mary Magdalene, is also included. These women, with the Virgin, form the group of five female figures that is usually introduced in the scriptural scenes from the Life of Christ.

The **Procession to Calvary** (*Ital. Il Portamento della Croce*), and the **Crucifixion** are included in the Rosary as two of the mystical Sorrows. It was in the Via Dolorosa near the summit of the hill that the Virgin-mother and her women companions are said to have placed themselves, and where Mary in her anguish, seeing her divine Son, bleeding from the scourge, and sinking under His cross, fell fainting to the earth. This incident is called in French *Notre Dame du Spasme*, or *du Pâmoison;* in Italian *La Madonna dello Spasimo*, or *Il Pianto di Maria* and becomes one of the mournful festivals of Passion Week.

In the many celebrated representations of this scene, she is sometimes portrayed sinking to the earth, upheld by the women or St. John; sometimes she stands with clasped hands in dumb and motionless agony; sometimes she stretches out her arms to her Son who goes on His sorrowful way.

In the **Crucifixion** treated as a *mystery* Mary

stands alone on the right of the Cross and St. John on the left. She looks up with an expression of mingled sorrow and faith or bows her head in sad submissiveness.

When the Crucifixion is treated as an *historical event* the Virgin is represented in a fainting attitude, sustained in the arms of the two Marys, assisted sometimes but not always by St. John; while Mary

Photo. Alinari

THE CRUCIFIXION.—PERUGINO
(Convent of Santa Maria Maddalena dei Pazzi, Florence.)

Magdalene is seen kneeling at the foot of the cross or with arms clasped around it.

The **Descent from the Cross** and the **Deposition** are two separate subjects in art. In the first the Virgin should stand. In the old legend it is said, that when Joseph of Arimathea and Nicodemus drew out the nails that fastened the hands of our Saviour to the cross, St. John concealed them from His mother. Then Nicodemus took out those

which fastened His feet, and Joseph of Arimathea supported the body, and the head and arms of our Lord hung over his shoulder. The sorrowing mother took the bleeding hands in hers and kissed them tenderly, and then, borne down by the weight of her woe, she sank to the ground, mourning her Son.

The **Deposition** is that moment which succeeds the Descent from the Cross, when the dead form of Christ is deposed or laid upon the ground, resting on the lap of His mother, and lamented by St. John, Mary Magdalene, and others.

The **Entombment** follows and when treated historically the Virgin-mother is always introduced, although less conspicuously; either she faints, or stands by with streaming eyes and clasped hands, while the beloved Son is laid in the tomb. Then in fulfilment of the last command of his dying Master, John the Evangelist brought to his own house the Mother to whom he was in future to be as a son. This beautiful subject appears first in art in the seventeenth century.

The **Apparition of Christ to His Mother.** There is a very ancient tradition (mentioned by St. Ambrose in the fourth century, as being then generally accepted by Christians) that Christ, after His return from Hades, visited His mother before appearing to Mary Magdalene in the garden.

The story is thus related in Mrs. Jameson's *Legends of the Madonna:* "Mary, when all was 'finished,' retired to her chamber, and remained alone with her grief —not wailing, not repining, not hopeless, but waiting for the fulfilment of the promise. Open

Photo. Alinari

THE SAVIOUR APPEARS TO MARY MAGDALENE—"NOLI ME TANGERE."—LORENZO DI CREDI
(Uffizi, Florence.)

before her lay the volume of the prophecies; and she prayed earnestly, and she said, 'Thou didst promise, O my most dear Son! that thou wouldst rise again on the third day. Before yesterday was the day of darkness and bitterness, and, behold, this is the third day. Return then to me thy Mother: O my Son, tarry not, but come!' And while thus she prayed, lo! a bright company of angels, who entered waving their palms and radiant with joy; and they surrounded her, kneeling and singing the triumphant Easter hymn, *Regina Cœli lætare, Alleluia.* And then came Christ, partly clothed in a white garment, having in His left hand the standard with the cross, as one just returned from the nether world, and victorious over the powers of sin and death. And with Him came the patriarchs and prophets, whose long-imprisoned spirits He had released from Hades. All these knelt before the Virgin, and saluted her, and blessed her, and thanked her, because through her had come their deliverance. But, for all this, the Mother was not comforted till she had heard the voice of her Son. Then He, raising His hand in benediction, spoke, and said, 'I salute thee, O my Mother!' and she, weeping tears of joy, responded, 'Is it thou indeed, my most dear Son?' and she fell upon His neck, and He embraced her tenderly, and showed her the wounds He had received for sinful men. Then He bid her be comforted and weep no more, for the pain of death had passed away, and the gates of hell had not prevailed against Him. And she thanked Him meekly on her knees, for that He had been pleased to bring redemption to man, and to make her the humble instrument of His great

mercy. And they sat and talked together, until He took leave of her to return to the garden, and to show Himself to Mary Magdalene, who, next to His glorious Mother, had most need of consolation!"

This beautiful myth of the early ages has only been pictured as a matter-of-fact scene in art. The Virgin kneels; the Saviour, with His standard, stands before her; and generally Adam and Eve, the authors of the fall, or Abraham and David, the progenitors of Christ and the Virgin, are introduced, as the delivered patriarchs.

The **Ascension,** though one of the "Glorious Mysteries," was also the seventh and last of the sorrows of the Virgin, who was then left alone on earth. All the old legends record her being present at this time and saying, as she followed with uplifted eyes the soaring figure of Christ, "My son, remember me when Thou comest to Thy kingdom! leave me not long after Thee, my Son!"

The **Descent of the Holy Ghost** is a strictly scriptural subject. It has been said that Mary, in her character of the divine Mother of Wisdom, did not need any accession of intellectual light, but that the Holy Spirit was sent to her as the Comforter.

When Mary is present she is usually placed either in front or in the centre on a raised seat and often holds a book (as the *Mater Sapientiæ*).

The **Death and Assumption of the Virgin.** *Lat.* Dormitio, Pausatio, Transitus, Assumptio, B. Virginis. *Ital.* L'Assunzione, Il sonno della Beata Virgine, Il transito di Maria. *Fr.* L'Assomption, La

Mort de la Vierge. *Ger.* Das Absterben der Mariä, Mariä Himmelfahrt.

No subject has been more popular, nor more frequently represented in art than the Death and Assumption of the Virgin. The assumption was indeed the manifest expression of a dogma of faith—the glorification of the Virgin in the body as well as in the spirit, and as such it appears in all the edifices dedicated to her.

The two subjects are often combined. The death scene is portrayed below (*Il transito di Maria*), and the taking up into heaven of the body and soul of the Virgin Mary—the assumption—is given above.

It is related in the legend that when the time came for Mary to die, the apostles (who were scattered in various parts of the world) were all assembled by a miraculous power and brought to the door of Mary's dwelling. When Mary saw them she blessed them and thanked the Lord, then kneeling down they prayed together, and after that she laid herself down in her bed prepared to die. About the third hour of the night a great sound smote on their ears, the chamber became filled with a heavenly fragrance, and Christ Himself appeared, followed by angels, patriarchs, and prophets, who surrounded the bed of the Virgin singing hymns of joy. And Jesus said to His mother, "Arise, my beloved, mine elect! come with me from Lebanon, mine espoused! receive the crown that is destined for thee!" And Mary replying, said: "My heart is ready; for it was written of me that I should do Thy will." Then all the angels and blessed spirits who were with Jesus began to sing and rejoice. And

the soul of Mary departed from her body and in the arms of her Son together they arose into heaven. The apostles gazing after her, said: "O most prudent Virgin, remember us when thou comest to thy glory," and the angels who received her into heaven sang, "Who is this that cometh up from the wilderness leaning upon her Beloved? She is fairer than all the daughters of Jerusalem."

There was but one absent among the apostles and when he came in haste soon after, he could not believe in the resurrection of the Virgin. It was this same Thomas who had doubted the resurrection of Christ. At his desire the tomb was opened before him and in it he saw lilies and roses. Then looking up in astonishment to heaven, he beheld the body of the Virgin, radiant in a glory of light ascending slowly towards the celestial regions.

It is related that in pity for his lack of faith she flung down to him her girdle—the same *sacratissima cintola* which is still preserved in the Cathedral of Prato.

The "angel of death," usually supposed to be Gabriel, but more correctly Michael, sometimes offers her a taper—it being customary to place a taper in the hands of one who is dying.

The mystic **Incoronata** or **Coronation,** which represents the triumph of the Church, is distinguished by the presence not only of angels and patriarchs, but by fathers and doctors of the Church and martyrs and saints. It is a dramatic and historical event when it comes last in a series of the Life of the Virgin, where her death-bed or tomb is portrayed or the apostles and sorrowing women are introduced.

X.—DEVOTIONAL REPRESENTATIONS OF THE VIRGIN MARY

In the most ancient examples, the maternity—the motherhood of the Virgin is not the paramount idea. She is represented without symbols, and veiled, occupying an inferior position on one side of her divine Son, with St. John the Baptist or St. Peter on the other.

Later, when the worship of the Virgin spread from the East and she was represented alone, without her Son, the apostles and saints who surrounded her taking secondary positions, she symbolised not only the divine Mother of Christ, but the second Eve, the mother of all the world, the Virgin of Virgins.

When she wears a crown over her veil or holds a sceptre in her hand she is the Queen of Heaven (*Regina Cœli*).

Attended by adoring angels, she is the Queen of Angels (*Regina Angelorum*).

Weeping or holding the crown of thorns she is Our Lady of Sorrow (*Mater Dolorosa*).

When she is merely veiled, with folded hands and a face of glorious beauty and sweetness, she is the Madonna, the Blessed Virgin, the *Santa Maria Vergine*.

It was in the days of chivalry that the title of Our Lady—*Notre Dame, La Madonna, Unsere Liebe Frau*—was first given to the Virgin.

The **Coronation of the Virgin.** (*Lat.* Coronatio Beatæ Mariæ Virginis. *Ital.* L'Incoronata, Maria Coronata dal divin suo Figlio. *Fr.* La Couronnement de la Sainte Vierge. *Ger.* Die Kronüng Maria). In the earliest examples, Christ, with His mother seated on the same throne, and on His right hand, places the crown upon her head. Only the two

Photo. Alinari

CORONATION OF THE VIRGIN.—FILIPPO LIPPI
(Academy, Florence.)

figures are shown. Sometimes the Father looks down, and the Holy Ghost (as a dove) hovers between them. Later examples place the Virgin between the Father and Son, both in human form; each holds the crown in one hand, and places it on her head, while the Holy Spirit hovers above. Again, the Virgin is portrayed kneeling at the feet of Christ, who places the crown

on her head; rejoicing angels are seen and paradise is disclosed beyond. Sometimes the whole army of blessed spirits, patriarchs, and martyrs are witnesses to this solemn and glorious ceremony.

Photo. Alinari

THE MADONNA CROWNED—BOTTICELLI
(Uffizi, Florence.)

When not more than five or six saints are introduced, they are usually the patron saints of the locality or community.

Those pictures where the Madonna is holding her

Child, while angels place a crown upon her head, are not Coronations in the accepted sense, but an acknowledgment of and tribute to the Virgin-mother of Christ, and Queen of Heaven (*Mater Christi*, *Regina Cœli*).

The **Virgin of Mercy.**[1] Our Lady of Succour. *Ital.* La Madonna di Misericordia. *Fr.* Notre Dame de Miséricorde. *Ger.* Mariä Mutter des Erbarmens.

Here she appears as intercessor, and in old pictures of the Day of Judgment she is seated by the side of Christ, or sometimes a little lower, but always on His right hand. She is usually seated, while the Baptist, who is generally placed opposite to her on the left of Christ, always stands or kneels.

As the Madonna of Mercy she rarely appears without the Child in her arms, her motherhood typifying her sympathy with all suffering humanity.

The **Mater Dolorosa.** *Ital.* La Madre di Dolore, L'Addolorata. *Fr.* Notre Dame de Pitié, La Vierge de Douleur. *Ger.* Die Schmerzhafte Mutter.

There are three distinct representations of the Madonna in this character. As **Mater Dolorosa** she is represented alone, either seated or standing, and sometimes only the head or a half-length figure of her is given. She is overcome with sorrow, her features are stricken with grief, and tears gush from her mournful eyes. Often a sword pierces her bosom—sometimes *seven* swords, in allusion to the *seven sorrows*.

In the **Stabat Mater** the position of the Virgin is invariably on the right of the crucifix—that of St. John on the left, the crucifix here being the mystical

[1] See Appendix.

emblem of our belief in a crucified Christ. In this subject the Virgin is a wholly ideal figure, personifying the Church as well as the mother of Christ. Her head is bowed in resignation, her figure is shrouded in a violet or dark blue mantle. Sometimes she stands with outstretched arms and upward gaze, her faith struggling with her anguish.

La Pietà is the third, and consists only of the Virgin with her dead Son in her arms or at her feet; sometimes sorrowing angels are about, but otherwise the Mother is alone with her dead.

Another version, less poetically touching, represents the dead form half-emerging from the tomb, held in the arms of the sorrowing Mother, with St. John the Evangelist on the other side.

Our Lady of the Immaculate Conception. *Lat.* Regina sine labe originale concepta. *Ital.* La Madonna Purissima. *Fr.* La Conception de la Vierge Marie. *Ger.* Der Geheimniss der Unbefleckten Empfängniss Mariä.

This picture is not found in the early schools of art, but became one of the most popular subjects in the seventeenth century, after Paul V. had instituted the office for the commemoration of the Immaculate Conception in 1615 and in 1617 forbade any one teaching or preaching the opposite belief.

This doctrine had been gaining ground from the eleventh century and had been agitated for several centuries before that, but there was always strong opposition to making it an article of belief. Even St. Bernard, in spite of his devotion to the Virgin, disapproved of incorporating it as a church office. It

Photo. Alinari

THE MADONNA ENTHRONED.—FILIPPINO LIPPI
(Uffizi, Florence.)

was a question of theological dispute for hundreds of years. In Spain it was the "darling dogma of the Spanish Church," and forms the subject of some of the most beautiful pictures of the Spanish artists.

It was not until 1854 that the Immaculate Conception of the Mother of God was made an article of faith in the Catholic Church by Pope Pius IX

In pictures of the Immaculate Conception, the Virgin is usually represented as the woman in the Apocalypse, "clothed with the sun, having the moon under her feet," and on her head a crown of twelve stars. She is a maiden of twelve or thirteen years, with eyes reverent and sweet; her hair is golden, and her features beautiful. The sun is a glory of light around her, the moon with the horns pointing downward lies under her feet, and the twelve stars form a crown over her head. Her robe is of spotless white and her mantle blue. Around her are cherubim bearing roses, lilies, and palms, and below at her feet is the head of the bruised and defeated dragon.

Murillo, who achieved his greatest fame as painter of the Conception, sometimes makes the crescent moon a full moon, or, when a crescent, the horns point upward. He usually omits the starry crown, but is careful to follow the rules laid down as to the colours of the drapery.

The Virgin and Child Enthroned. *Lat.* Sancta Dei Genitrix, Virgo Deipara. *Ital.* La Santissima Vergine, Madre di Dio. *Fr.* La Sainte Vierge, Mère de Dieu. *Ger.* Die Heilige Mutter Gottes.

The many and beautiful pictures of this subject are purely devotional in character and in them Mary

is exalted as the Mother of God. When she is represented with a book in her hand she is the *Virgo Sapientissima*, the Most Wise Virgin, or the *Mater*

Photo, Alinari

THE VIRGIN AND CHILD.—FILIPPO LIPPI
(Pitti Palace, Florence.)

Sapientiæ, the Mother of Wisdom, and the book is the Book of Wisdom.

The artists hardly ever varied from the established rule as to the colours in which the Virgin-mother should be arrayed, and she nearly always has the red

tunic with the blue mantle—as said before, red the colour of love and religious fervour, blue the colour of constancy and truth. In pictures of the Venetian and German schools she is often represented magnificently attired, her robe thickly broidered with gold and pearls, and her crown studded with jewels.

In the early pictures the divine Child is always clothed, and not until the beginning of the fifteenth century is he represented partially, then wholly, undraped.

The *Madonna Enthroned* is often attended by various saints, and the grouping of these saints has always some especial religious significance, as: *St. Peter* and *St. Paul* appear with the Virgin as chiefs of the apostles and founders of the Church; when *St. John the Baptist* and *St. John the Evangelist* attend the Virgin Enthroned the first expresses regeneration by the rite of baptism, the second regeneration by faith.

The Fathers of the Church appear as interpreters and defenders of the mystery of the Incarnation; *St. Jerome* and *St. Catherine* as patron saints of theological learning; *St. Catherine* and *St. Barbara* signify active and contemplative life; *St. Nicholas* and *St. George* with *St. Catherine* are prominent in the Venetian pictures, and all three were venerated as especial protectors of Venice.

St. George and *St. Christopher* stand by the throne of the Virgin of Succour as protectors and deliverers in danger.

Many of these Madonna pictures were votive offerings for public or private mercies, and frequently bear the name of those who offered them: as

Photo. Alinari

THE MADONNA DEL GRAN-DUCA.—RAPHAEL
(Pitti Palace, Florence.)

Raphael's *Madonna di Foligno* presented by Sigismund Conti of Foligno.

Wherever the Virgin and Child appear attended by *St. Sebastian* and *St. Roch* the picture has been a votive offering against the plague.

Mater Amabilis. *Ital.* La Madonna col Bambino, La Madonna col celeste suo Figlio. *Fr.* La Vierge et l'Enfant Jésus. *Ger.* Mariä mit dem Kind.

This treatment of the Virgin and Child makes the strongest appeal to the sympathies, for in it she is represented as the *Mother* only. As Mrs. Jameson expresses it: "Here Raphael shone supreme: the simplicity; the tenderness, the halo of purity and virginal dignity which he threw around the *Mater Amabilis*, have never been surpassed—in his best pictures never equalled. The *Madonna del Gran-Duca* [Pitti, Florence] and the *Madonna Tempi* [Munich] are perhaps the most remarkable for simplicity."

A charming version of the *Mater Amabilis* is the *Madre Pia* where the Mother adores her Child. He lies extended upon her knee and she looks down upon Him with hands folded in prayer. Sometimes the Child looks up in His Mother's face with His finger on His lip, expressing the *Verbum sum*—"I am the word." One must distinguish this from a Nativity where the Mother adores her Child, but the presence of Joseph, the ruined shed or manger, the ox and ass, express the *event*. In the *Madre Pia* the locality and accessories are purely fanciful and ideal.

The constant introduction of St. Joseph, St. Elizabeth, and other relations of the Virgin (always omitted in a Madonna *in trono*) would be called a

Holy Family, except for the presence of other sainted personages whose existence and history belong to an entirely different period, such as St. Catherine, St.

Photo. Alinari

THE ADORATION OF THE CHILD.—PERUGINO
(Pitti Palace, Florence.)

George, St. Francis, or St. Dominick. When this occurs it removes the picture from the historical, and puts it at once with the imaginary and devotional subjects. Such a group is not a *Sacra Famiglia*, but a *Sacra Conversazione.*

XI.—ST. JOHN THE BAPTIST

St. John the Baptist. *Ital.* San Giovanni Battista. *Fr.* St. Jean Baptiste. *Ger.* Johann der Täufer. (June 24.) St. John shares with Christ and His mother the distinction of having his natural birthday kept by the Church.

The history of this saint is given in St. Luke, and with the artists his life has frequently been the subject of a series including the *Angel Appearing to Zacharias*, *St. John Preaching*, *His Baptism of Christ*, *Reproval of Herod*, *Daughter of Herodias Asks for St. John's Head*, *Beheading of St. John*, *Daughter of Herodias Carries St. John's Head to her Mother*, etc.

According to the legends, the Blessed Virgin remained with Elizabeth until the birth of John, and in the historical pictures Mary is seen with a glory around her head presenting the child to Zacharias. The Greek legends say that St. John's death took place two years before that of Christ, and that he descended into Hades and brought unto the departed spirits the tidings of their approaching redemption, and remained there until released by the Saviour's death.

St. John forms a link between the Old Testament and the Gospel. In art he is usually represented as the Herald, the Forerunner of Christ, and as leaving his home while still very young to begin his life in the

Photo. Alinari

JOHN THE BAPTIST IN THE DESERT.—TITIAN
(Academy, Venice.)

desert. In early art he is gaunt and wasted, with unshaven beard and hair, but often in later pictures he is smooth-faced, young, and beautiful, and wears a rich mantle over the garment of camel's hair.

As Messenger, he wears "his raiment of camel's hair, and a leathern girdle about his loins," and bears a reed cross and scroll with the inscription *Ecce Agnus Dei*, or *Vox clementis in deserto!* The lamb is sometimes given, sometimes omitted.

He is introduced into pictures of the Holy Family as a witness to the divine nature of Christ and as such is represented at all ages from infancy to manhood. He is patron saint of all who are baptised and is usually represented in sculpture in baptisteries.

XII.—THE FOUR EVANGELISTS

The earliest symbol used to typify the Four Evangelists was four scrolls placed in the four angles of a Greek cross, or four books, representing the Gospels. Next came the four rivers whose source was in paradise.

Their conventional symbols, the angel or man for St. Matthew, the lion, winged, for St. Mark, the ox for St. Luke and the eagle for St. John are derived from the Apocalypse (Rev. iv., 7). The Four Beasts are also found in the prophecy of Ezekiel (chap. i., 10). How early these "four mysterious creatures" were adopted as symbols of the Four Evangelists is not known. They are found in the fifth century, and in the seventh century were universally recognised as fixed attributes.

It was thought that the *cherub* or *man* was given to St. Matthew because he dwelt more upon the human side of Christ; the *lion* to St. Mark because he was called the "Historian of the Resurrection," and the revival of the lion's cub symbolised the resurrection, also because he begins his Gospel with the mission of the Baptist—"the voice of one crying in the wilderness"—the lion typifying the wilderness; the *ox* to St. Luke because it was the emblem of sacrifice, and Luke in his Gospel dwelt more especially upon the priesthood of Christ; to St. John

the *eagle* because it was the emblem of the highest inspiration.

"Rupertus considers the Four Beasts as typical of the Incarnation, the Passion, the Resurrection, and the Ascension; an idea previously dwelt upon by Durandus, who adds that the man and the lion are placed on the right because the incarnation and the resurrection are the joy of the whole earth; whilst the ox is on the left, because Christ's sacrifice was a trouble to the apostles; and the eagle is above the ox as suggestive of our Lord's upward flight into heaven. According to others, the proper order in the ascending scale is thus: at the lowest point on the left, the ox; to the right, the lion; above the ox, the eagle; and above all, the angel. So in Raphael's Vision of Ezekiel [Pitti, Florence] the angel gazes into the face of the Holy One, the others form His throne" (Mrs. Jameson).

Many ideas are conveyed in these apparently fanciful symbols. Sometimes in church decoration the Four Evangelists are grouped with the Four Greater Prophets, thus expressing the old and the new law. Sometimes, particularly in stained glass, they are represented with the Four Doctors, the evangelists appearing as witnesses and the doctors as interpreters of the faith. A curious painting of the Four Doctors is seen in the Louvre, in which the doctors are given not only their own symbols, but also the symbols of the Four Evangelists.

St. Matthew. *Lat.* S. Mattheus. *Ital.* San Matteo. *Fr.* St. Mathieu. *Ger.* St. Matthäus.

St. Matthew ranks seventh or eighth among the

Photo. Alinari

CHRIST AND THE FOUR EVANGELISTS. FRA BARTOLOMMEO
(Pitti Palace, Florence.)

apostles, but is first as evangelist, because his Gospel was supposed to be the first that was written. Scarcely anything is known of his history, except that he was a Hebrew who served the Romans as a publican or tax-gatherer and that his original name was Levi.

After the ascension he is said to have gone to Egypt and Ethiopia, preaching the Gospel, and to have remained there twenty-three years. While there he overcame two terrible magicians, raised the son of the King of Egypt from the dead, and healed his daughter of leprosy. He is believed to have perished in the reign of Domitian, A.D. 90, but the manner of his death is in doubt. By some it is believed that he suffered martyrdom by the sword or spear, but, according to the Greek legends, his end came peacefully.

St. Matthew is not a favourite in art and is seldom represented alone or in devotional pictures. As evangelist he holds a book or a pen, and the angel, his proper symbol, stands by dictating or pointing up to heaven. As apostle he frequently holds a purse, or money bag, signifying his former occupation.

St. Mark. *Lat.* S. Marcus. *Fr.* St. Marc. *Ital.* San Marco Evangelista. *Ger.* Der Heilige Marcus.

According to the traditions accepted in the Roman Church, St. Mark was not one of the twelve apostles, but was a convert of St. Peter's and became his favourite disciple. While in Rome he wrote his Gospel for the use of the Roman converts—some say from the dictation of St. Peter. He founded the Church of Alexandria, the most renowned of all the early Christian churches, but the wrath of the heathen became so great, because of his miracles, that they

seized him while he was worshipping one day and, binding him, dragged him up and down the streets and highways, and over the most stony and rocky places, until the breath left his suffering body. The legends relate that, as his soul departed, a terrific tempest of hail and lightning descended suddenly from the skies, by which his murderers were instantly scattered and destroyed.

The Christians of Alexandria buried his mangled remains, and his tomb there was held in reverence for several centuries. But about 815 A.D. some Venetian merchants carried off the relics and brought them to Venice, and the magnificent Church of St. Mark was built over them. Since that time St. Mark has been honoured as the patron saint of Venice, and his legendary history has supplied the Venetian painters with many beautiful and picturesque subjects.

When represented as one of the Four Evangelists, alone or grouped with others, his symbol is almost invariably the lion—winged or unwinged, but usually *winged*—distinguishing him from St. Jerome, who also has the lion as a symbol, but always unwinged. In devotional pictures St. Mark often wears the habit of bishop, as the first Bishop of Alexandria, holding his Gospel in his hand.

St. Luke. *Lat.* Sanctus Luca. *Fr.* Saint Luc. *Ital.* San Luca.

Little is known of the real history of St. Luke. He was not an apostle, and like St. Mark, is supposed to have been converted after the ascension. He was a beloved disciple of St. Paul, and accompanied him to Rome and remained with him until the last. After

the martyrdom of St. Peter and St. Paul he preached the Gospel in Greece and Egypt, but whether he suffered martyrdom or died a natural death is merely conjecture. There is some occasion for the belief that Luke was a physician, and there is a legend that makes him a painter and represents him as painting the portrait of the Virgin Mary, but this is not confirmed by any of the earlier traditions. Because of this legend, however, he was made the patron saint of painters.

St. Luke is usually represented with his Gospel, and his attendant ox, winged or unwinged; but in Greek art and the art which came under the Byzantine influence, he is represented as evangelist, young and without beard, holding the portrait of the Virgin as his symbol in one hand, and his Gospel in the other.

St. John. *Lat.* Sanctus Johannes. *Ital.* San Giovanni Evangelista. *Fr.* Saint Jean, Messire Saint Jehan. *Ger.* Der Heilige Johann.

St. John was the son of the fisherman Zebedee, and with his brother James was among the first followers of Christ.

In the legends of St. John, after the death of the Blessed Virgin he went into Judæa preaching the Gospel, and then into Asia Minor, where he founded the Seven Churches. During the persecution under Domitian, he was sent in fetters to Rome and was cast into a caldron of boiling oil, but he came out of it unharmed. He had other miraculous escapes, and being accused of magic was exiled to the island of Patmos, where he wrote his Revelation. He was released after Domitian's death and returned to his

church at Ephesus. He died there a few years later, being nearly a century old.

Photo. Alinari

MADONNA OF THE HARPIES WITH ST. FRANCIS AND ST. JOHN, EVANGELIST.—ANDREA DEL SARTO
(Uffizi, Florence.)

A legend that is often represented in art is, that when he returned to Ephesus he met a funeral pro-

cession and was told that it was that of Drusiana, at whose house he had formerly dwelt. Bidding them set down the bier, he prayed that she might be restored to life, and she arose and walked to her house, the apostle going with her.

He is popular as a patron saint, and pictures of him are more numerous than of any of the other evangelists. These represent him — as evangelist, apostle, or prophet.

In early art St. John is an aged man with white hair and long white beard, but with the later painters St. John as evangelist, although nearly a century old, is represented as beardless, with light curling hair, and has all the attributes of the youthful apostle. He is sometimes seated, with his pen and his book,—sometimes standing; the attendant eagle is always near him and frequently holds the pen or ink-horn in its beak.

In his second character, or as one of the series of apostles, St. John is represented in Western art as young and beardless, with pale brown or golden flowing hair, and a face full of sweetness, candour, and gentleness. His mantle is red in colour and the tunic blue or sometimes green. He holds in his hand the sacramental cup from which a serpent is seen to appear. St. Isidore relates that at Rome an attempt was made to poison St. John in the cup of the sacrament; he drank of the same and administered it to the communicants without injury, the poison having by a miracle vanished from the chalice in the form of a serpent, but the hired assassin fell down at his feet dead. According to another account, the

poisoned cup was given to him by order of the Emperor Domitian. Another legend relates that Aristodemus, the high-priest of Diana at Ephesus, dared him as a test of the truth of his mission to drink of the poisoned chalice. St. John drank unharmed, but the priest dropped dead. Yet another interpretation is that the cup in the hand of St. John alludes to Christ's reply when the mother of James and John demanded for her sons that they be given a place of honour in heaven,—"Ye shall indeed drink of my cup."

In his third character of prophet and writer of the Revelation St. John is generally represented in art as very old with a white, flowing beard, seated in a rocky desert; the sea in the distance or around him, representing the island of Patmos; he has the eagle at his side.

XIII.—THE TWELVE APOSTLES

The earliest representations of the Twelve Apostles seem to have been, like those of the Four Evangelists, purely symbolical. They were represented as twelve sheep, and Christ, bearing a lamb in His arms, stood in their midst as the Good Shepherd; or Christ the Lamb of God was placed on an eminence and crowned with a cruciform nimbus, and the apostles were arranged on each side as sheep.

A little later the apostles were represented as twelve men, all alike, each with a sheep, and Christ stood in the middle, also with a sheep, which was often larger than theirs.

The Apostles' Creed. "It is affirmed by Ambrose, 'that the twelve Apostles, as skilful artificers, assembled together, and made a key by their common advice, that is, the Creed; by which the darkness of the devil is disclosed, that the light of Christ may appear.' Others fable that every Apostle inserted an article, by which the Creed is divided into twelve articles; and a sermon, fathered upon St. Austin, and quoted by the Lord Chancellor King, fabricates that each particular article was thus inserted by each particular Apostle.

Peter (1) I believe in God the Father Almighty;
John (2). Maker of heaven and earth;

James (3). And in Jesus Christ his only Son our Lord;

Andrew (4). Who was conceived by the Holy Ghost, born of the Virgin Mary;

Philip (5). Suffered under Pontius Pilate, was crucified, dead, and buried;

Thomas (6). He descended into hell, the third day he rose again from the dead;

Bartholomew (7). He ascended into heaven, sitteth at the right hand of God the Father Almighty;

Matthew (8). From thence he shall come to judge the quick and the dead;

James, the son of Alpheus (9). I believe in the Holy Ghost, the holy Catholic Church;

Simon Zelotes (10). The communion of saints, the forgiveness of sins;

Jude, the brother of James (11). The resurrection of the body;

Matthias (12). Life everlasting. Amen." (*Apocryphal New Testament.*)

From the sixth century every one of the apostles had his especial attribute, which was taken from some circumstance of his life or death. According to the canon of the mass, they follow in order, thus:

St. Peter, the keys or a fish.

St. Paul, the sword; sometimes two swords.

St. Andrew, the transverse cross.

St. James Major, the pilgrim's staff.

St. John, the sacramental cup with the serpent; sometimes the eagle (the latter belongs to him only in his character of evangelist).

St. Thomas, a builder's rule, sometimes a spear.

St. James Minor, a club.

St. Philip, the staff or crozier, surmounted by a cross, or a small cross in his hand.

St. Bartholomew, a large knife.

St. Matthew, a purse.

St. Simon, a saw.

St. Thaddeus (or Jude), a halberd or lance.

St. Matthias, a lance.

Although in sacred art the apostles are always twelve in number, they are not always the same. St. Paul is often substituted for St. Jude and frequently the evangelists St. Mark and St. Luke appear instead of St. Simon and St. Matthias.

St. Peter and St. Paul. *Lat.* SS. Petrus et Paulus. *Ital.* San Pietro or Piero, San Paolo. *Fr.* S. Pierre, S. Paul. *Spa.* San Pedro, San Pablo.

Even during their lifetime, the power and the influence of St. Peter and St. Paul as apostles and preachers of the Gospel were recognised; and they were acknowledged then as now to be the heads and founders of the Christian Church.

The precedence given to St. Peter, prince of the apostles and founder of the Church of Rome, has never been questioned, but still they are held to be "equal in faith, in merit, and in sanctity."

In works of art they are seldom separated. They are found on *each* side of the Saviour or of the Virgin enthroned; or on each side of the altar; or on each side of the arch over the choir. Wherever they are together, not only as apostles but founders, their rank is next after the evangelists and the prophets.

Many legends are related of St. Peter. Among

Photo. Alinari

ST. PETER BAPTISING.—MASACCIO

Brancacci Chapel, Santa Maria del Carmine, Florence

them that of Simon Magus is the most important, and it has been frequently illustrated in art (Acts viii., 9, 24).

Simon Magus was a famous magician among the Jews, who performed marvellous feats of sorcery and claimed to be a god. Privately he tried to buy from the apostles the secret of their power to work miracles, but was rejected by them with scorn.

The apostles vanquished him at every turn, and drove him out of Jerusalem; and he fled to Rome, where he became a favourite of the Emperor Claudius and afterwards of Nero. Simon claimed that he had the power to raise the dead, and when Peter and Paul came to Rome they challenged him to restore the life of a youth in the presence of the emperor. The magician failed utterly to make good his boast, but when Peter and Paul spoke to the boy he at once rose from the dead. Then the magician announced that he would fly to heaven, and jumping from a high tower he floated in the air for a time, sustained there by demons. At this, Peter fell on his knees and begged that the demons might loose their hold, which they did, and the magician, falling to the ground, was dashed to pieces.

When the first persecution under Nero broke out, the Christians finally succeeded in persuading St. Peter to flee from Rome and thereby save a life that was so precious to the Church.

As Peter was fleeing along the Appian Way, he suddenly encountered our Lord Himself going towards Rome, and bearing His cross. In wonder at such a vision, Peter exclaimed, "Lord, whither goest Thou?"

(*Domine, quo vadis?*) and Jesus, bending His eyes sadly upon him, answered, "I go to Rome to be crucified again." And thus saying, He vanished from sight. Peter felt this to be a sign that he was forsaking his duty and turned back at once to the city, where he continued to preach and baptise until he was taken with St. Paul and thrown into the Mamertine prison.

Here they converted the two centurions, Processus and Martinian, who guarded them, also many other prisoners. There was no water with which to baptise them, but at the prayer of St. Peter that water might be forthcoming, a spring broke through the stone floor and remains a fountain there to this day.

Tradition declares that St. Peter was crucified with his head downward at his own request, feeling himself unworthy to suffer the same death as his Lord.

When in devotional pictures St. Peter is accompanied by another apostle with no distinctive attributes, it may be supposed that it is St. Mark, who was his companion, amanuensis, and interpreter at Rome.

"St. Peter was generally represented blessing, St. Paul preaching,—the former with white hair and beard, the hair sometimes plaited in three distinct partitions; the latter with a lofty and partially bald brow, and long high nose,—as characteristic of the man of genius and the thorough gentleman, as the former is of the warm-hearted, frank, impetuous fisherman. The likenesses may be correct,—they

were current, at least, in the days of Eusebius" (Lord Lindsay's *Sketches of Christian Art*).

The dress of St. Peter in the mosaics and Greek pictures is a blue tunic with a white mantle, but in later pictures he wears a blue or green tunic with yellow drapery. In the earliest representations, he bears a scroll or book, later a cross in one hand and book in the other. It is not until about the eighth century that the keys become his peculiar symbol. Sometimes he has one great key, but usually he carries two keys, one of gold and one of silver—to absolve and to bind—or according to another interpretation one is of gold for the gates of heaven, the other of iron for the gates of hell. The legend that makes St. Peter the keeper of the gate of Paradise, having power to grant or refuse admission, found its origin in the delivery of the keys to St. Peter.

Although **St. Paul** was called to be an apostle after the ascension of Christ, yet he takes rank next to St. Peter as one of the "chief witnesses of the Christian faith." The history of the "great apostle of the Gentiles" is given fully in the Acts, and the Epistles and the legends have not added much to it. It is related that he suffered martyrdom outside the Ostian Gate of Rome by being beheaded on the same day that St. Peter was crucified within the city. It is also said that a certain Roman matron, named Plautilla, a convert of St. Peter's, wishing to see St. Paul for the last time, placed herself on the road where he passed to his martyrdom. As she beheld him, she wept and implored his blessing. The apostle gave it and then asked for her veil, that he might

bind his eyes before being beheaded. He promised to return it to her after his death. Plautilla gave it readily, thus showing her faith, although her attendants refrained not from mocking at so ridiculous a promise. After his martyrdom, however, her veil, stained with his blood, was restored to her in person by St. Paul. The spot where he was beheaded is still venerated as the *Tre Fontane*, tradition saying that the severed head made three bounds on the ground, and at each place that it touched a fountain gushed forth.

In art the dress of St. Paul is, like St. Peter's, a blue tunic and white mantle. He has a book or scroll in one hand, occasionally *twelve rolls*, representing his Epistles. His peculiar symbol is the sword —his attribute in a double sense—first signifying the manner of his martyrdom, and second typifying the "good fight fought by the faithful Christian." When St. Paul is leaning on his sword it then expresses his martyrdom. When he holds it aloft it proclaims his warfare in the cause of Christ; when *two swords* are given to him, one is the attribute, the other the symbol.

St. Andrew (*Lat.* S. Andreas. *Ital.* Sant' Andrea. *Fr.* St. André) was the brother of Simon Peter, and he was the first who was called to be an apostle. Nothing further is told of him in the New Testament. Tradition relates that after the ascension of Christ, St. Andrew travelled into Scythia, Cappadocia, and Bithynia, converting multitudes to the faith. He returned to Jerusalem, and thence travelled into Greece and came at last to a city of Achaia, called Patras. Here, among many others,

he converted Maximilla, wife of the proconsul Ægeus. He induced her to make a public profession of Christianity, and this so enraged the proconsul that he ordered St. Andrew to be seized and scourged and then crucified. There are many opinions as to the form of the cross upon which he suffered, but it is generally believed to have been a transverse cross, since called St. Andrew's Cross, and it is said he was fastened with cords rather than with nails—a circumstance always adhered to in the representations of his death. Before suffering crucifixion, the legend relates that he saluted and adored the cross on his knees as something that had been consecrated by the sufferings of his Redeemer.[1] Some of his relics were brought from Patras to Scotland in the fourth century, and since then St. Andrew has been the patron saint of Scotland and of its chief order of Knighthood. He is also patron saint of the famous Burgundian Order, the Golden Fleece, and of Russia and its chief order, the Cross of St. Andrew.

St. Andrew is recognised in art by the transverse

[1] "Salut, Croix, qui as été consacrée par le corps de Jèsus Christ, et que ses membres ont ornée de tant de perles. Avant que le Seigneur eût été lié sur toi, tu étais un objet de terreur; maintenant, ceux qui sont enflammés de l'amour celeste t'appellent de tous leurs vœux. Je viens donc à toi, plein de sécurité et de joie, afin que tu reçoives le disciple de celui qui est mort sur toi; je t'ai toujours chérie, et j'ai constamment desire t'embrasser. O bonne croix! longtemps désireé, et que les membres du Seigneur ont revêtue de tout de beauté et d'éclat, toi que j'ai recherchée sans cesse reçois-moi du milieu des hommes, et rends-moi a mon maître, afin que celui qui m'a racheté par toi me voie arriver à lui par toi."—*Legende Dorée.*

Photo. Alinari

ST. JAMES MAJOR.—TITIAN
(Church of S. Lio, Venice.)

cross, and the devotional pictures represent him as a very old man with a certain brotherly resemblance to St. Peter. He has long, white, flowing hair and beard, the beard usually being divided. He is generally represented leaning upon the cross, holding the Gospel in his right hand.

St. James the Great. *Lat.* Sanctus Jacobus Major. *Ital.* San Giacomo, or Jacopo, Maggiore. *Fr.* St. Jacques Majeur. *Spa.* San Jago, or Santiago.

St. James Major (the Great or the Elder) was a kinsman of Christ's, and, with his brother John the Evangelist and Peter, went everywhere with the Lord and was present at most of the events related in the Gospels. He was one of the three who were permitted to witness the transfiguration of Christ, and one of those who slept during the agony in the garden. No mention is made of him after the ascension, except the fact that Herod slew him with the sword.

The legends of the middle ages, however, have amply made up for this deficiency, and as military patron of Spain, he became one of the most famous saints in Christendom and a most popular subject in art.

In the Spanish legend, although James (their Santiago) is still the son of Zebedee and a native of Galilee, this Zebedee, instead of being a poor fisherman, becomes through the florid imagination of the Spanish chroniclers a very rich nobleman, whose son, always pure and heavenly-minded, is converted by Jesus, and follows Him and shares His labours until the end.

It is related that after the ascension James went

first into Judæa, preaching, and then came at last to Spain.

One day as he stood on the banks of the Ebro, he saw in a vision the Blessed Virgin, who appeared to him surrounded by angels and seated on a pillar of jasper. She commanded him to build on that spot a church in her honour and told him that belief in her and in her glorious Son would in time drive paganism out of the land. St. James rose up from the ground where he had prostrated himself before her, and with faith strengthened by these words of the Holy Virgin, began forthwith to erect the famous church in her honour, which has been known ever since as the Church of Our Lady of the Pillar (*Nuestra Señora del Pillar*).

Many other curious legends are related of him—his encounter with the sorcerer Hermogenes, who sent his scholar Philetus to compete with him. James converted him, which so enraged Hermogenes that he bound Philetus by evil spells, so that he could not move hand or foot. Philetus sent his servant to St. James, praying for aid. The apostle sent his cloak by the servant, and no sooner had Philetus touched it, than he became free and hastened to his deliverer. Hermogenes sent his demons to take both the saint and his disciple; angels, however, intervened, and the sorcerer, now utterly vanquished by the power of the apostle, cast his magical books into the sea and declared himself also converted. Hermogenes having prayed for aid against the power of his own demons, St. James gave him his own staff to protect him, and thus armed, Hermogenes set forth to preach the

Gospel, and became a faithful and worthy disciple from that time.

Soon after this the Jews, being roused to anger by the miracles and good works of St. James, beheaded the saint, and his disciples, fearing to bury his body, placed it in a ship—some say of marble—and angels guided it to the coast of Spain. Here the disciples took out the body and laid it on a great stone, and the stone yielded to his form like wax and softly closed around it. Then they knew that they had found its chosen resting-place.

But that country was governed at the time by a wicked queen named Lupa, who hated Christians, and who harnessed wild bulls to the stone, thinking they would dash it in pieces; but instead the bulls became as gentle as lambs (*aussitot doux comme des moutons*) and drew it slowly into the court of Lupa's palace and there rested. At this marvel, she became converted and built a magnificent church to receive the body of James.

In after years the body was lost until the year A.D. 800, when its place of concealment was revealed to a friar. His relics were then removed to Compostella, and so many miracles were wrought at his shrine that thousands upon thousands of pilgrims visited it from all parts of Europe, and the military Order of Saint Jago, enrolled by Don Alphonso for their protection, became one of the greatest and richest orders in Spain.

The wonderful deeds enacted by Santiago in behalf of his chosen people would fill a volume. The Spanish historians chronicle thirty-eight instances in which

Saint Jago descended from heaven and in person led their armies against the Moors. The first and most famous was in 939, when he visited the King of Castile in a dream the night before, assuring him of victory. As the army engaged in battle the next morning, the soldiers were thrilled by the sight of St. James at their head, mounted on a snow-white steed, and waving a white standard on high. Thus he led them on to victory, and from that day to this, "Santiago" has been the Spanish war-cry.

St. James's place among the apostles is fourth in the series, but third after St. Peter and St. Paul. Often in art he is represented bearing a family resemblance to Christ, his kinsman. He has the same thin beard and the hair parted, flowing down on each side.

From the thirteenth century, he has been represented in the dress of a pilgrim of Compostella; he carries the peculiar long staff, from which is suspended a wallet or gourd of water; wears a cloak with a long cape; and has the scallop-shell on his shoulder or on his flapped hat. When the cape, hat, and scallop-shell are omitted, the staff remains his constant attribute, designating him as the first apostle who departed to spread the Gospel into other lands. He can always be recognised by the staff in Madonna pictures and when grouped with other saints.

St. John, who is fifth in the series of the apostles, is found under the head of the Four Evangelists.

St. Philip. *Ital.* San Filippo Apostolo. *Fr.* Saint Philippe.

Little is related of St. Philip in the Gospels. After the ascension, he preached in Scythia for twenty years,

and then travelled to Hieropolis in Phrygia, where he found the people worshipping a great serpent or dragon, whom they believed to personify the god Mars.

St. Philip, filled with compassion for their ignorance, went into the temple, and holding up his cross commanded the serpent to disappear. Immediately it glided from beneath the altar, and as it moved it sent forth so dreadful an odour that many died, among them the son of the king; but Philip restored him and the others to life, and again, by the power of the cross which he always bore, he commanded the dragon to depart and from that time it was seen no more. This so infuriated the priests of the serpent that they crucified Philip, and when he was fastened to the cross they stoned him to death.

The Scriptures state that Philip had four daughters, who were prophetesses (Acts i., 9). In the Greek calendar his sister, St. Mariamne, and St. Hermione, his daughter, are commemorated as martyrs.

St. Philip, when he is represented alone or in the series of apostles, is a man of middle-age and kindly face, with scarcely any beard. His attribute, a cross, varies in form; sometimes it is small, and he carries it in his hand; again it is a high cross in the form of a "T" or a tall staff with a small Latin cross at the top of it. The cross of St. Philip has a threefold meaning: it may allude to his martyrdom; or to his conquest over the idols through the power of the cross; or when placed on top of the pilgrim's staff it may refer to his sojourn among the barbarians, preaching the cross of salvation.

St. Bartholomew. *Lat.* S. Bartholomeus. *Ital.* San Bartolomeo. *Fr.* St. Barthélemi.

The origin of this saint is in doubt. According to some accounts, he was the son of a husbandman,—others say he was the son of a prince, Ptolomeus. He went into India after the ascension, carrying with him the Gospel of St. Matthew, and preached also in Armenia and Cilicia. He suffered a horrible death in Albanopolis, being first flayed alive and then crucified.

In devotional pictures and single figures, St. Bartholomew sometimes bears in one hand a book, the Gospel of St. Matthew, but his peculiar attribute is a large knife, the instrument of his martyrdom, and he is sometimes represented with his own skin hanging over his arm, as in Michael Angelo's *Last Judgment* (Sistine Chapel, Rome).

St. Thomas. *Ital.* San Tomasso. *Spa.* San Tomé.

St. Thomas, called *Didymus* (the twin), is seventh among the apostles. He was a fisherman of Galilee, and he is recorded in the Gospel on two occasions. As Jesus was going up to Bethany, being then in danger from the Jews, Thomas said, "Let us also go, that we may die with Him" (John xi., 16). And after the resurrection, it was Thomas who doubted the reappearance of the crucified Saviour (John xx., 24–29).

After the ascension, St. Thomas travelled into the East, preaching the Gospel. A tradition has been accepted in the Church that he went as far as India; where he met the Three Wise Men of the East, and baptised them. He founded a church in India, and it was there that he suffered martyrdom.

After the thirteenth century, St. Thomas bears as his attribute the builder's rule, shaped thus:

As he was neither a carpenter nor a mason, the reason of this attribute is found in one of the legends.

"When St. Thomas was at Cæsarea, our Lord appeared to him and said, 'The King of the Indies, Gondoforus, hath sent his provost Abanes to seek for workmen well versed in the science of architecture, who shall build for him a palace finer than that of the Emperor of Rome. Behold, now I will send thee to him.' And Thomas went, and Gondoforus commanded him to build for him a magnificent palace, and gave him much gold and silver for the purpose. The King went into a distant country and was absent for two years, and St. Thomas meanwhile, instead of building a palace, distributed all the treasures intrusted to him among the poor and sick; and when the King returned he was full of wrath and commanded that St. Thomas should be seized and cast into prison, and he meditated for him a horrible death. Meantime the brother of the King died; and the King resolved to erect for him a most magnificent tomb; but the dead man, after that he had been dead four days, suddenly arose and sat upright and said to the King, 'The man that thou wouldst torture is a servant of God; behold I have been in Paradise, and the angels showed to me a wondrous palace of gold and silver and precious stones, and they said, "This is the palace

that Thomas, the architect, hath built for thy brother King Gondoforus.'" And when the King heard those words he ran to the prison and delivered the apostle; and Thomas said to him, 'Knowest thou not that those who would possess heavenly things have little care for the things of this earth? There are in heaven rich palaces without number, which were prepared from the beginning of the world for those who purchase the possessions through faith and charity. Thy riches, O King, may prepare the way for thee to such a palace, but they cannot follow thee thither'" (*Vos richesses pourront bien aller devant vous à ce palais, mais elles ne pourront vous y suivre*).

The builder's rule in the hand of St. Thomas represents him as the spiritual architect of King Gondoforus, and thus he has been chosen as patron saint of architects and builders.

"The Incredulity of St. Thomas" appears in all the early series in the life of Christ, and it is of frequent occurrence in the later schools of Italy and in the Flemish schools. Either St. Thomas is seen placing his hand, with an expression of doubt and fear, on the wounds of the crucified Christ, or his doubts having vanished, his eyes are cast heavenward in joy and thankfulness.

The legendary subject styled *La Madonna della Cintola*, where St. Thomas doubts the apotheosis of the Virgin, has been described in the Assumption of the Virgin.

St. Matthew the Evangelist comes eighth in the order of the apostles.

St. James Minor. *Lat.* S. Jacobus Frater Domini.

Ital. San Jacopo or Giacomo Minore. *Gr.* Adelphotheos. *Fr.* St. Jacques Mineur.

St. James Minor, or the Less, also called the Just, is ninth in the series. He was nearly related to Christ, being the son of Mary, the wife of Cleophas, who was the sister of the Virgin Mary; and although only a cousin he was often spoken of as the "Lord's brother." He became first Christian Bishop of Jerusalem, and was reverenced for his piety, and wisdom, and charity. The Scribes and Pharisees, however, became so enraged by his teachings that they flung him down from a parapet of the Temple to the infuriated mob below, where his brains were beaten out with a *fuller's club*.

St. James is generally represented leaning on this club, the instrument of his martyrdom. According to an early tradition, he so nearly resembled our Lord "in person, in features, and deportment," that it was difficult to distinguish them, and this rendered necessary the kiss of Judas.

St. Simon Zelotes (or *The Zealot*). **St. Jude** (*Thaddeus*, or *Lebbeus*). *Ital.* San Simone; San Taddeo. *Fr.* St. Simon; le Zelé; St. Thaddée. *Ger.* Judas Thaddäus.

Very little is known of these saints. According to one tradition they were the same mentioned by Matthew as our Lord's brethren or kinsmen. According to another tradition they were two brothers among the shepherds, who visited Christ at His birth. The painters who adhered to the first tradition represent Simon and Jude as young. Those who follow the latter represent them as very old. It seems

generally agreed that they preached the Gospel together in Syria and Mesopotamia, and together suffered martyrdom in Persia. Tradition says that St. Simon was sawn asunder, and St. Thaddeus killed with a halberd.

In a series of apostles, St. Simon bears the saw and St. Thaddeus the halberd. Greek art represents Jude and Thaddeus as two distinct persons, Jude being young and Thaddeus old; and St. Simon is extremely old, with a bald head, and long white beard.

St. Matthias. *Ital.* San Mattia. *Fr.* St. Mathias.

St. Matthias, who was chosen by lot to fill the place of the traitor Judas, is the last of the apostles (Acts i.). He preached the Gospel in Judæa, and was martyred there by the Jews, either by the lance or by the axe. In the Italian series of the apostles his attribute is the lance; in the German sets he usually has an axe.

Judas Iscariot. *Ital.* Giuda Scariota. *Fr.* Judas Iscariote.

The Gospels do not speak of the life of Judas before he became an apostle, but the legends of the middle ages fill up the omissions of Scripture after their own fancy. As recounted by Mrs. Jameson, they picture Judas as a "wretch foredoomed, and prepared by a long course of vice and crime for that crowning guilt which filled the measure full. According to this legend, he was of the tribe of Reuben. Before his mother brought him forth, she dreamed that the son who lay in her womb would be accursed, that he would murder his father, commit incest with his mother, and sell his God. Terrified at her dream, she took counsel with her husband and they agreed

to avert the threatened calamity by exposing the child. As in the story of Œdipus, from which indeed this legend seems partly borrowed, the means taken to avoid the threatened curse caused its fulfilment. Judas, at his birth, is enclosed in a chest, and flung into the sea; the sea casts him up, and being found on the shore, he is fostered by a certain king and queen as their own son; they have another son, whom Judas, malignant from his birth, beats and oppresses, and at length kills in a quarrel over a game of chess. He then flies to Judæa, where he enters the service of Pontius Pilate as page. In due time he commits the other monstrous crimes to which he was predestined; and when he learns from his mother the secret of his birth, he is filled with a sudden contrition and terror; he hears of the prophet who has power on earth to forgive sins; and seeking Christ throws himself at His feet. Our Saviour, not deceived, but seeing in him the destined betrayer, and that all things may be accomplished, accepts him as His apostle; he becomes the seneschal or steward of Christ, bears the purse and provides for the common wants. In this position, avarice, the only vice to which he was not yet addicted, takes possession of his soul and makes the corruption complete. Through avarice, he grudges every penny given to the poor, and when Mary Magdalene anoints the feet of our Lord, he is full of wrath at what he considers the waste of the precious perfume: 'Why was not this ointment sold for three hundred pence, and given to the poor?' This he said not that he cared for the poor, but because he was a thief. Through avarice, he yields to the

bribe offered by the Jews. Then follow the scenes of the betrayal of Christ, and the late repentance and terrible suicide of the traitor, as recorded in Scripture."

Separate representations of Judas Iscariot would have been regarded as "profane, ominous—worse than the evil-eye," and the early artists, in the scenes from the Scriptures where Judas appears, give him a countenance as expressive of all the evil passions as their brushes were capable of. The legend says, however, that Judas was of comely appearance, and was recommended to the service of Pontius Pilate by his beauty of person.

In art Judas always wears a dirty, dingy yellow, a colour that in Spain is so associated in the mind with pictures of Judas, that it is held in abhorrence. In Spain and in Italy malefactors and criminals are garbed in yellow. Formerly the Venetians made all Jews wear yellow hats.

St. Barnabas. *Ital.* San Barnaba. *Fr.* Saint Barnabé.

He is usually called the *Apostle* Barnabas, because he was associated with the apostles in their calling, and is to be "considered as *Apostolical*, and next to them in sanctity." St. Barnabas was a Levite, born in the island of Cyprus and a cousin of Mark the Evangelist. His life and character as recorded in the Acts are full of interest. After the conversion of Paul, he was the first to believe in his sincerity, and to present him to the other apostles, "who were afraid of him, and would not believe that he was a disciple." Barnabas afterwards went with St. Paul

to Antioch. There, however, they fell into a dispute concerning Mark and separated. Barnabas preached the Gospel in Asia Minor, Greece, and Italy, and it is said he was the first Bishop of Milan. It is related that "everywhere he carried the Gospel of St. Matthew, written by the hand of the evangelist, and when any were sick or possessed, he laid the sacred writing upon their bosom and they were healed."

As he was preaching in a synagogue of Judæa against the Jews, they seized him and put him to death. Mark and the other Christians buried him in much sorrow.

In art he is represented as of lofty presence, holding in his hand the Gospel of St. Matthew, and he frequently appears in subjects taken from the Acts and the life of St. Paul.

XIV.—MARY MAGDALENE

St. Mary Magdalene. *Lat.* Sancta Maria Magdalena. *Ital.* Santa Maria Maddalena. *Fr.* La Madeleine.

It has always been a question in dispute among the theologians and expounders of the Gospels whether Mary Magdalene, "out of whom Jesus cast seven devils," Mary of Bethany, and the "woman who was a sinner" are three distinct persons, or one and the same under different appellations. In Western art they are represented as identical.

The legends relate that Mary Magdalene was rich and of noble race, and lived with her sister and brother, Martha and Lazarus, in their castle Magdalon on the Sea of Galilee. Lazarus became a soldier, Martha was a model of virtue and propriety, but Mary abandoned herself to pleasure and became so dissolute that she was known as "The Sinner." Her sister, grieving, frequently rebuked her, and finally persuaded her to listen to Jesus, and hearing him her heart was touched, and she became converted.

The legends follow closely the Gospel stories of the supper at the house of Simon the Pharisee, Christ's entertainment at the house of Martha, Mary's devotion to the Saviour, and those final scenes at His death and resurrection in which she takes so prominent a part. In all these she appears again and again in art.

According to an old Provençal legend, after the ascension of Christ, Lazarus and his sisters, with their handmaid Marcella, Maximin, who had baptised them, and the blind man Cedron, to whom Jesus had given sight, were put in a boat by the heathen—a boat that was without rudder or sails or oars,—and set adrift. The winds and waves carried them safely to Marseilles, where the people at first refused to give them food or shelter. But Mary began to tell them of Christ, and both sisters performed such marvellous miracles, that many became converted and were baptised. Lazarus, after the death of Maximin, was made the first Bishop of Marseilles.

Of the many miracles attributed to Mary Magdalene in the old legends, is that relating to a certain Provençal prince, who became partially converted by the preaching of Mary Magdalene, and wishing a proof, told her of his desire and his wife's, to have a son, and asked if she could obtain this grace for them by prayers to her God. And Mary answered, "If thy prayer be granted, wilt thou believe?" The prince promised, but shortly after, still but half-convinced, he decided to visit St. Peter in Jerusalem and see if his preaching accorded with the words of Mary.

So he and his wife departed in a vessel bound for Jerusalem. A fearful storm arose on the way, and his wife, who was with child, gave birth to a son, and then died. The sailors, in their superstition, wished to throw the dead body into the sea, believing the tempest would not cease as long as they had it on board, but the prince restrained them until they came

Photo. Alinari

LA DISPUTA DELLA TRINITÀ. ST. AUGUSTINE, ST. LAURENCE, ST. PETER MARTYR, ST. FRANCIS; ST. SEBASTIAN, AND MARY MAGDALENE, KNEELING.—ANDREA DEL SARTO
(Pitti Palace, Florence.)

to a barren, rocky island, where he laid his wife with the living child on her bosom, praying to Mary Magdalene to have pity on his grief and if her prayers availed, to save at least the life of his child.

When the prince and his attendants reached Jerusalem, he found St. Peter, who instructed him and showed him where Christ performed His miracles, so that he became an ardent believer in the faith of the Christians. After two years, he set sail again for his own country, and passing the island where he had left his wife he landed there to pray. What was his joy to find that not only the prayers of the Magdalene had kept his son alive, but as he approached the body of his dead wife, she awoke as from a deep sleep and was miraculously restored to him. Then they returned joyfully to Marseilles, and falling at the feet of Mary Magdalene blessed her, and became baptised.

After some years of active good works Mary retired to a barren wilderness not far from Marseilles, and here she lived in solitude for thirty years, fasting and doing penance and mourning for her past sins. If it had not been for angels, and the comfort bestowed upon her by celestial visions, she must have perished. A hermit who lived not far off in the desert once beheld angels bearing her in their arms towards heaven, and hurried to the city to tell of his vision. Some legends assert that St. Mary died in a church after receiving the sacrament from St. Maximin, but the more popular versions represent her as dying in her solitude, watched over to the last by angels.

Devotional pictures represent her as patron saint and as the penitent. The historical pictures are

those scenes from the Gospel in which she is conspicuous, and the scenes from her legendary life. In all these subjects the accompanying attribute is the alabaster box of ointment which has a twofold meaning; it may be the precious ointment which she poured over the feet of Christ, or the balm and spices that were brought to anoint his body. Sometimes she carries it in her hand, or it stands at her feet or near her; frequently, in later pictures, it is borne by an attendant angel. It may be a small vase, or a casket; a cup with a cover, or a box; the form varying according to the artist's fancy—but it is always there, the symbol of her conversion and her love, and so unmistakable that there can be no doubt of her identity.

In the ancient pictures she is usually represented in red, to express the fervour of her love. In modern pictures, and where she appears as the penitent, she wears blue or violet,—violet, the colour of mourning and penitence; blue, the colour of constancy. Where both love and sorrow are expressed, she wears a violet-coloured tunic and a red mantle. Her long, luxuriant hair is light or golden in colour.

As patron saint she became idealised into a noble, imposing woman, retaining no trace of sin or sorrow on her beautiful face. If it were not for the nimbus she might be mistaken for Pandora. As in scenes before her conversion, she is richly attired.

The Magdalene doing penance in the desert became a favourite subject with the artists in the sixteenth century. She was represented in two aspects; first as bemoaning her sins, where she appears lying prostrate upon the ground, or standing or kneeling at the

entrance to her cave; her long yellow hair flows over her shoulders, her hands are clasped or raised towards heaven, and her eyes are streaming with tears. The crucifix, skull, and sometimes the scourge are seen symbolising faith, mortality, and penance. In the second she has made her atonement and is seen reading and meditating with a serene and uplifted countenance. Angels scatter flowers or present the palm; a book rests beside the skull, and the skies are bright with a vision of glory. In every instance the alabaster box appears.

The *Noli me tangere* is the subject of many pictures; the arrangement is arbitrary and fixed by tradition and only admits of the two figures of Christ and the Magdalene.

Before leaving the subject of those who were intimately connected with our Lord in His lifetime, a few words upon the Last Supper in art may perhaps find a fitting place here.

XV.—THE LAST SUPPER

The Last Supper. *Ital.* Il Cenacolo, La Cena. *Fr.* La Cène. *Ger.* Das Abendmal Christi.

This event in the life of Christ has, next to the crucifixion, a most important place in art, where the

Photo. Alinari

THE LAST SUPPER.—D. GHIRLANDAJO
(Convent of the Ognissanti, Florence.)

subject has been treated dramatically, historically, and mystically. When the picture is painted for an altar or chapel of the Holy Sacrament, it is *mystical*

or *devotional*, and represents the institution of the Eucharist. In such representations Judas is either absent, or is seen stealing from the room. The subject has been a favourite one for the decoration of refectories of convents and hospitals, and it is then treated in the *historical* sense—Christ's celebration of the passover with His disciples; or dramatically, at the moment when Christ says, "Verily I say unto you that one of you shall betray me," or when His disciples, "exceeding sorrowful," say unto Him, "Lord, is it I?" and He replies, "He that dippeth his hand with me in the dish, the same shall betray me." In this scene the usual arrangement places Christ in the middle of a long table with John leaning against Him and the apostles, seated or starting up in dismay, on either side. Judas sits alone on the opposite side of the table.

These distinctions must be borne in mind in judging of the treatment of the various artists.

XVI.—THE FOUR LATIN FATHERS

"The Evangelists and Apostles represented in Art the Spiritual Church, and took their place among the heavenly influences. The great Fathers or Doctors were the representatives of the Church Militant on earth: as teachers and pastors, as logicians and advocates, they wrote, argued, contended, suffered, and at length, after a long and fierce struggle against opposing doctrines, they fixed the articles of faith thereafter received in Christendom. For ages, and down to the present time, the prevailing creed has been that which was founded on the interpretations of these venerable personages. They have become, in consequence, frequent and important subjects of Art, particularly from the tenth century—the period when, in their personal character, they began to be regarded not merely as gifted and venerable, but as divinely inspired; their writings appealed to as infallible, their arguments accepted as demonstration" (Jameson's *Sacred and Legendary Art*).

St. Jerome. *Lat.* Sanctus Hieronymus. *Ital.* San Geronimo, or Girolamo. *Fr.* St. Jérome, Hiérome, or Géroisme. *Ger.* Der Heilige Hieronimus.

As a subject of painting, St. Jerome is by far the most popular of the four Latin doctors, not only because of the interesting character of the man and the varied and picturesque incidents of his life, but

also as founder of Monachism in the West and as the translator of the Old and New Testaments into Latin.

St. Jerome was born in 342 in Dalmatia, and was the son of a nobleman named Eusebius. While still very young he was sent to Rome to complete his studies. He became a finished scholar and was particularly fond of the classics. There for a time he abandoned himself to a life of pleasure, but his nature was so strong, and his love of learning so great, that he soon tired of dissipation and taking up the study of law he became famous for his eloquence.

When over thirty he travelled into Gaul and visited the schools of learning there. About this time he was baptised and took the vows of celibacy.

In the year 373 he travelled to the East to visit the scenes of the life of Christ. Here he encountered hermits and ascetics, and becoming enamoured of the idea of a life of solitude, he retired to a desert and there spent four years in study and seclusion, leading a life of penance and self-denial. As further penance he studied Hebrew, which he detested, and made his great translation of the Bible into Latin, which has ever since been celebrated as the "Vulgate."

After ten years in the East he returned to Rome, his fiery enthusiasm still unsubdued by the years of solitude and penance. He preached the doctrine of denial and abstinence, boldly attacking the self-indulgence of the clergy. His influence was enormous, and particularly so over the Roman women. His most celebrated convert was Paula, a noble Roman matron, descended from the Scipios and the Gracchi. Marcella

was another, who founded a religious community and has been called the first nun.

After three years in Rome he returned to Palestine and lived and died in a monastery he had founded at Bethlehem. Feeling the approach of death, he caused himself to be carried to the chapel, received the sacrament for the last time from the priest, and then expired, dying in 420 A.D.

In the legends of St. Jerome, as he sat within the gates of the monastery at Bethlehem, a lion entered, limping. The brothers fled in terror; but St. Jerome met him as if he were a guest. The lion lifted to him his paw and St. Jerome, tak-

Photo. Alinari

ST. AUGUSTINE AND ST. JEROME
—CRIVELLI
(Academy, Venice.)

ing it, found a thorn, which he extracted, and the grateful lion stayed with him ever after. The saint employed him to guard an ass, who brought them firewood from the forest. One day some merchants stole the ass from the pasture while the lion slept, and the latter, after looking for him in vain returned to his master much cast down and ashamed. Jerome, believing he had eaten the ass, compelled the lion to carry the wood. One day, having finished his task, the lion, who was always seeking his companion, saw a caravan of merchants passing by, with a string of camels led on a cord by an ass: recognising his old friend, he drove all the camels into the convent, so terrifying the merchants that they came to St. Jerome and confessed the theft, and were pardoned.

The lion in pictures of St. Jerome is supposed to refer to this legend, but in reality, from earliest times, the lion was given to the saint as a symbol of his fiery nature, and to typify his life in the wilderness. And in later times the legend was invented to explain the symbol.

Devotional pictures represent him in one of his three great characters,—first as patron saint and Doctor of the Church. He usually stands full length, dressed in cardinal's robes or with a cardinal's hat at his feet (although there is no historical authority for making him cardinal, as cardinal-priests were not ordained until three centuries later). When his head is uncovered, his forehead is very high and bald, his beard long, reaching almost to his waist, his features fine and sharp, and his nose aquiline. In his

Photo. Alinari

ST. AMBROSE.—BORGOGNONE
(Certosa, Pavia.)

hand he holds a book or scroll, frequently the emblematical church.

In his second character of translator of the Scriptures, he is usually seated in a cave, or cell. He has a loose robe over his wasted form and his eyes are bent on his book or writing, or he glances up as if seeking heavenly inspiration. An angel is sometimes dictating to him.

The penitent St. Jerome is the recognised symbol in the Christian Church of penitence, self-denial, and humiliation. The scene is usually a rocky solitude, St. Jerome, half-naked and almost a skeleton, with unkempt hair and beard, is kneeling before a crucifix, beating his breast with a stone. The lion is nearly always introduced, sometimes crouching at his feet.

St. Ambrose. *Lat.* S. Ambrosius. *Ital.* Sant' Ambrogio. *Fr.* St. Ambroise. *Ger.* Der Heilige Ambrosius.

Ambrose was the son of a prefect of Gaul, and was born at Trèves in the year 340. The story that when still an infant a swarm of bees alighted on his mouth without injuring him is related by all his chroniclers. This was interpreted as a sign of future eloquence,[1] and for this reason the beehive becomes the symbol of St. Ambrose. The same story was related of Plato and Archilochus, and with the same interpretation.

Ambrose studied at Rome, and after that was made prefect of Æmilia and Liguria (Piedmont and Genoa), and dwelt at Milan. About this time the Bishop of Milan died and a fierce dispute arose between the

[1] "Son pere en fut epouvanté, et dit, 'Si cet enfant vit, il sera réservé à de grandes destinées" (*La Legende Dorée*).

Catholics and Arians as to who should succeed him. Ambrose appeared, as prefect, to quell the disorder. He spoke so wisely, with an eloquence so persuasive, that the tumult ceased, and suddenly out of the hush that followed his speech a voice like a child's was heard, saying, "Ambrose shall be bishop!" The multitude took up the cry with enthusiasm. In vain Ambrose pleaded that he was only a catechumen. The wishes of the people, confirmed by the approbation of the emperor, finally prevailed.

Ambrose was baptised, and in eight days he was consecrated Bishop of Milan. He gave all his worldly goods to the poor, studied the Scriptures earnestly, introduced from the East the manner of chanting the service since called the *Ambrosian Chant*, and it was he who invested the services of the Church with that magnificence and grandeur of form that has ever since made its ceremonies so imposing.

St. Ambrose advocated celibacy in both sexes, and held that ecclesiastical power was above that of sovereign or civil power. The most celebrated example of this was his humiliation of the Emperor Theodosius. The latter, angered by a sedition in Thessalonica, had ordered a general massacre. For this murderous act, by which seven thousand lives were sacrificed, Ambrose forbade him to enter the church. At length, after eight months of interdict, during which the emperor had stormed and pleaded, Ambrose relented, upon the emperor's performing public penance for his sin. The emperor, completely cowed, submitted, and clad in sackcloth, with dust

and ashes upon his head, prostrated himself before the altar of Christ.

There are many legends of this saint. At the consecration of the Cathedral at Milan, the relics of St. Gervasius and St. Protasius were miraculously revealed to him in a dream. The remains were disinterred, conveyed in solemn procession to the cathedral, and deposited beneath the high altar.

He performed many cures and had many visions, and died at Milan in the year 397.

St. Ambrose is usually represented in bishop's robes, with mitre and crozier; the beehive is sometimes placed at his feet, but his more frequent attribute is a knotted scourge with three thongs, the scourge symbolising the castigation of sin. In the hand of St. Ambrose it may also signify the penance inflicted on the Emperor Theodosius, or the expulsion of the Arians from Italy and the triumph of the Trinitarians. It has this meaning when the scourge has three knots or three thongs. When St. Ambrose holds two human bones in his hand, this attribute alludes to the discovery of the relics of St. Gervasius and St. Protasius. Devotional pictures of him alone are rare.

St. Augustine. St. Austin. *Lat.* Sanctus Augustinus. *Ital.* Sant' Agostino. *Fr.* St. Augustin.

St. Augustine, the third of the Doctors of the Church, was born at Tagaste, in Numidia, in 354. His father was a heathen; his mother, Monica, a Christian. With splendid talents, his youth was passed in every form of vice and dissipation, to the great sorrow of his mother, who never ceased praying for his conversion. She related her grief to the Bishop

of Carthage, who after listening to her, said, "Go in peace; the son of so many tears will not perish!"

St. Augustine practised law for a time in Rome. Here his eloquence soon brought him distinction and wealth, but driven by some chance, restless, unsettled

Photo. Alinari

ST. AUGUSTINE AT SCHOOL.—BENOZZO GOZZOLI
(Church of San Agostino, San Gimignano.)

and unhappy, Augustine went to Milan, and there, after many struggles, he was converted by St. Ambrose, and was baptised by him in the presence of his mother, Monica.

On this occasion was composed the *Te Deum* still

used in the Church, St. Ambrose and St. Augustine reciting the verses alternately as they advanced to the altar.

St. Augustine, after devoting some time to study, was ordained a priest and afterwards became the Bishop of Hippo, near Carthage, where he died thirty-five years later, at the time the city was besieged by the Vandals. His writings are very celebrated.

St. Augustine is not often represented in art alone; and when grouped with others in devotional pictures it is often difficult to distinguish him from other bishops, for his proper attribute, the heart flaming or transpierced, to express the ardour of his piety or the intensity of his repentance, is rarely introduced. When a bishop stands with a book or a pen in his hand, accompanied by St. Jerome, St. Augustine is probably intended.

His most frequent symbols are: books at his feet or in his hand; a heart flaming or transfixed by an arrow; bishop's robes, mitre, crozier; infant by the seashore.

The subject most often represented in art is the *Vision of St. Augustine.* While meditating on his "Discourse on the Trinity," he strolled along the seashore, and saw a little child attempting to fill a hole in the sand with water he was bringing from the sea. Augustine inquired what he was doing, and the child replied he was going to empty all the waters of the sea into that hole. "That is impossible!" exclaimed St. Augustine. "Not more impossible," returned the child, "than for a finite mind to contain the Infinite"—and he vanished. The version of the

child's reply more often given, is: "Not more impossible than for thee, O Augustine! to explain the mystery on which thou art now meditating."

St. Gregory. *Lat.* Sanctus Gregorius Magnus. *Ital.* San Gregorio Magno, or Papa. *Fr.* St. Grégoire. *Ger.* Der Heilige Gregor.

St. Gregory, known as Gregory the Great, was born in Rome in the year 540, and came of a patrician family. His mother had a vision when he was an infant that he would be pope. He was a lawyer until his father's death, but after coming into his inheritance he gave all that he had to charities, converted his home on the Celian hill into a monastery and hospital, and dedicated it to St. Andrew. He lived there in a cell and, adopting the habit of the Benedictine Order, devoted himself to study. When a terrible plague broke out in Rome he gave himself up to nursing the sick. Pope Pelagius was one of the victims, and the people desired Gregory as his successor. Gregory believed himself unworthy and entreated the emperor not to heed the wishes of the people, but the emperor confirmed their choice. Then Gregory fled from Rome and hid himself in a cave. But those who sought for him were directed to him by a celestial light, and brought him back to Rome.

As pope he showed himself in all respects worthy. Although exalting his high office, he himself was the most humble of men and was the first pope to call himself the "servant of the servants of God"—*Servus servorum Dei.* He abolished slavery throughout Christendom and was the first to send missionaries

to England, his pity being excited by seeing some British captives for sale in the market-place. It was he who made the belief in purgatory an article of faith. He instituted the celibacy of the clergy, reformed the services of the Church, and introduced the style of chanting still called Gregorian. His charities were boundless. He died in 604, in the fourteenth year of his pontificate, and was the last pope who was canonised.

His bed and the little scourge with which he was wont to keep the choristers in order are still preserved in the Church of the Lateran, Rome.

Next to St. Jerome he was the most popular of the Four Fathers, and single pictures of him abound, variously treated, but generally he bears the tiara as pope, and the crozier with double cross. His peculiar attribute is the dove which, in the old pictures, was placed close to the ear. Frequently he is seated on a throne wearing the pontifical robes and tiara, one hand raised in benediction, and the other holding a book. The dove rests on his shoulder or hovers over his head.

Legends of St. Gregory have furnished many picturesque themes for art. John the deacon, his secretary, declared that he beheld the Holy Ghost, in the form of a dove perched upon his shoulder while he was writing his famous homilies. This vision has been represented as a reality by the early painters.

A favourite legend is that while a monk in the monastery of St. Andrew a beggar asked for alms, and being helped, came again and again, receiving aid until there was nothing left but a silver porringer

Photo. Alinari

MIRACLE OF THE BRANDEUM.—ANDREA SACCHI
(Vatican, Rome.)

which his mother Sylvia had sent to St. Gregory. This, too, he gave to the beggar. Now it happened that it was his custom, after he became pope, to entertain every evening at supper twelve poor men, in memory of our Lord's apostles. But one evening he counted thirteen; and calling his steward to him he asked how it was, but the latter, greatly mystified, could only count twelve. After the meal was finished, Gregory called forth the unbidden guest and asked him who he was. And he replied, "I am the poor man whom thou didst formerly relieve, but my name is 'The Wonderful' and through me thou shalt obtain whatever thou shalt ask of God." Then Gregory knew that he had entertained an angel, or according to another version our Lord Himself. This legend has been frequently painted under the title of *The Supper of St. Gregory.*

In the legend of the Brandeum the Empress Constantia sent to St. Gregory desiring some of the relics of St. Peter and St. Paul. He, not daring to disturb their sacred remains, sent her part of a consecrated cloth (*brandeum*) which had enfolded the body of St. John the Evangelist. The empress rejected the gift with scorn. Then Gregory, to show that miracles are not wrought so much by things as by the faith of believers, laid the *brandeum* on the altar and, after praying, cut it with a knife and blood flowed from it as from a living body. This was called the *Miracle dei Brandei.*

It was Pope Gregory who sent St. Augustine of Canterbury to England.

XVII.—THE PATRON SAINTS OF CHRISTENDOM

All saints may be considered patron saints either of some trade or industry, or of some especial province or city. But there is a vast difference between those whose fame is confined to a certain locality—as St. Januarius, who is worshipped only in Naples, St. Corentin, who is little known out of Brittany, or St. Denis, whose name belongs almost exclusively to France—and those other *great saints* who are reverenced in all the countries of the world alike.

These are St. George, St. Sebastian, St. Christopher, SS. Cosmo and Damian, St. Roch and St. Nicholas, and the four virgin patronesses, St. Catherine, St. Barbara, St. Margaret, and St. Ursula. Although without the apostolic and scriptural sanction accorded to St. Peter of Rome, and the other great apostles, these saints have been from earliest times the object of universal faith and worship, and invested with a pre-eminent dignity and authority that puts them in a class by themselves.

St. George of Cappadocia. *Lat.* Sanctus Georgius. *Ital.* San Giorgio. *Fr.* St. Georges. *Ger.* Der Heilige Georgius, or Jorg or Georg.

St. George was born in Cappadocia of a noble family. His parents were Christians and he was a tribune in the Roman army. One time as he was on

Photo. Alinari

ST. GEORGE.—DONATELLO
(Bargello, Florence.)

his way to join his legion, he came to a city in Libya called Selene, whose inhabitants were in terror of a fearful dragon, who lived in a marsh outside the walls, and devoured their flocks and herds. These being gone, the people, fearing the dragon might enter the city, sent out daily two sheep to appease his hunger, and when they had no more sheep left they were forced to sacrifice each day two children who were chosen by lot, and sent forth to be devoured.

The king had one daughter, Cleodolinda, who was very beautiful, and at last the lot fell to her. So she went forth to die for the people, weeping sadly as she walked toward the dwelling of the monster. At this

moment St. George, who was riding by, saw her and wondered why so fair a maiden should be in tears. He asked her her sorrow and when she told him, he said: "Fear not, for I will deliver you." She begged him to fly lest he, too, perish, but St. George refused, saying, "I will save thee through the power of Jesus Christ." Just then the dragon came forth from his lair and rushed toward them. St. George made the sign of the cross, and calling on the name of our Saviour, spurred toward the monster, and after a terrible battle pinned him to earth with his lance. Then, binding him with the girdle of the princess, he told her to lead the conquered brute back to the city, and she did, the dragon following after them like a dog. Seeing this, the king and the people believed, and were baptised—twenty thousand in one day. St. George killed the dragon and cut off his head, and the king heaped treasures upon the knight, but he gave all to the poor, and went on his way to Palestine.

Seeing there the edict of Diocletian against the Christians on the gates of the temples and in the market-place, he tore it down and trampled it under his feet. For this he was seized, and suffered most cruel tortures for eight days and was finally beheaded. The veneration paid him in England dates from the time of Richard I., who in the wars of Palestine put himself and his army under the protection of St. George. His feast was ordered to be kept as a holiday in England in 1222, and the Order of the Garter was instituted in 1330.

In single devotional pictures St. George is young or in the prime of life, dressed in armour. He bears in

one hand the palm and in the other the lance, from which sometimes depends a red banner. His expression is uplifted and triumphant, the slain dragon is at his feet. This representation is allegorical, showing the victory of faith over the powers of evil. *St. George and the Dragon* becomes *historical* when accessories are introduced, such as the princess, or the walls of the city and the combat still undecided. The dragon of St. George never has the human or satanic form, as in the legend of St. Michael.

He is particularly honoured by the Greeks, who gave him the title of *The Great Martyr*.

St. Sebastian. *Lat.* Sanctus Sebastianus. *Ital.* San Sebastiano; or San Bastiano. *Fr.* St. Sébastien.

St. Sebastian was born at Narbonne in Gaul, of noble parents, and when very young was made commander of a company of the Prætorian Guards and was thus brought near the Emperor Diocletian, with whom he was a favourite. Secretly a Christian, his position as a soldier enabled him to protect many who were persecuted for Christ's sake. He had two friends among the soldiers, who had endured torture bravely for being Christians; but upon being led forth to die, their families implored them to recant, and as they were moved by their supplications and about to weaken, St. Sebastian rushed forward and urged them to die rather than renounce our Saviour. All present were so influenced by his eloquence, that the families of the condemned, and even the judges, became converted and baptised, and Marcus and Marcellinus met their death gloriously.

Sebastian was then denounced as a Christian, and

Photo. Alinari

ST. SEBASTIAN.—SODOMA
(Uffizi, Florence.)

the emperor, who loved him, reasoned with him privately, but Sebastian was firm, and Diocletian ordered him bound to the stake and shot to death with arrows, and that there should be inscribed on the stake that he was without fault except that of being a Christian. The archers pierced him with arrows and left him for dead, but Irene, widow of a martyred friend, coming to take his body away, found him still living and took him home and nursed him back to health. His friends urged him to flee from Rome, but instead he presented himself to Diocletian and reproached him for his intolerance and cruelty, and the emperor, enraged, had him seized and put to death with clubs.

In pictures St. Sebastian is always young and beautiful, undraped, bound to a tree or column, and pierced by one or many arrows. Arrows from the most ancient times were the emblem of pestilence, so they *symbolise* the shafts of pestilence, and are also the *attribute* of the martyrdom and power of the saint, who has been considered from the earliest days of Christianity as patron saint against plague and pestilence—there being, according to the legends, hardly a city in Europe that has not been saved by his intercession.

The pathos of his story, added to his courage, and youth, and beauty, has made St. Sebastian the favourite saint of Italian women, particularly the women of Rome.

St. Christopher. *Lat.* St. Christophorus. *Ital.* San Cristofero, or Cristofano. *Fr.* St. Christophe, or St. Christofle. *Ger.* Der Heilige Christoph.

Photo. Alinari

ST. CHRISTOPHER.—GIOVANNI BELLINI
(Church of SS. Giovanni e Paolo, Venice.)

There was a giant of the land of Canaan, whose name was originally Offero. Being very proud of his size and strength, he was determined to serve no other than the most powerful monarch in the world. So he travelled to the court of a king whose fame was greater than all others, and the king gladly accepted him as his servant. Before long Offero noticed that when the name of Satan was mentioned the king trembled, and he asked him, "Who is this Satan at the mention of whose name thou crossest thyself?" The king answered, "He is as wicked as he is mighty, and I fear lest he slay me." Then Offero knew there was one greater than the king, and he sought and entered into the service of Satan.

One day as they journeyed, they came to a cross by the wayside, and when the devil saw it he turned back and went a long distance out of his way to avoid it. Offero questioned him as to this, and the devil replied: " 'T was on this cross that Jesus died, and He it is whom I fear." Offero said: "Since thou fearest Him, He is greater than thou and Him will I serve." So he left Satan and went in search of Christ; and he came to a hermit who taught him concerning Jesus, and desired him to fast and pray. Offero would not fast and knew not how to pray, saying, "Such service is for weak ones, not for me." So the hermit said: "If thou wouldst use thy strength, go to a certain river that is swollen with the rains, and whose current is so swift that many perish, and help all who struggle with the waves. This is a service for Christ and He may accept thee." Offero went joyfully, and built himself a hut by the side of the river,

and rooting up a palm tree, he used it for a staff, and aided all who wished to cross the stream.

One night he heard a child's voice calling him. He arose and went out, but could find no one. Again the voice called and again he searched in vain. The third time that he heard it, he went forth with his lantern, and found a little child sitting by the water's edge, who begged to be taken over, and Offero placed him upon his shoulders, took his staff, and began to cross the stream; but a storm arose and the current became swift as never before, and the weight of the child grew heavier and heavier, and Offero feared that they both would be lost, but he struggled on bravely until, exhausted, he reached the other shore, and putting the child safely down, he cried, "Whom have I borne! Had it been the whole world the burden had not been heavier!" The child replied, "Thou hast borne not only the whole world but Him who made it, upon thy shoulder. Thou wouldst serve Christ, and behold! I have accepted thee." Then Offero confessed and worshipped Christ.

From there he went to Samos, where he was taken as a Christian before the king, who said: "Who art thou?" and Offero replied: "My name was Offero the Bearer, but now I serve Christ, whom I have borne on my shoulders, and am called Christ Offero, the bearer of Christ." St. Christopher was scourged and beheaded, and as he was about to die he prayed that all who beheld him, believing in our Saviour, should not suffer from fire, earthquake, or tempest. The sight of his image is thought to give strength to the weak, and prevent all evils from accident.

The following inscription often accompanies his pictures:

"Christophori Sancti speciem quicumque tuetur,
Illo namque die nullo languore tenetur."

"Whoever shall behold the image of St. Christopher
On that day shall not faint or fail."

In pictures St. Christopher stands above his ankles in water, his proportions those of a giant, the Infant Christ seated on his shoulders, usually bearing in his hand the globe, but sometimes the cross as the Redeemer. The saint looks up at the divine Child, supporting his steps with the staff, which is often the entire palm tree. When he is introduced near the Madonna the water is omitted, but he is never without this staff.

St. Cosmo and St. Damian. *Lat.* SS. Cosmus et Damianus. *Ital.* SS. Cosimo e Damiano. *Fr.* SS. Côme et Damien.

These brothers were Arabians, and lived in Ægæ in Cilicia. They studied medicine and became the greatest and most holy of physicians, giving their services to the poor and suffering, without fee. They even cared for sick animals, doing everything for charity and the love of God. In the time of Diocletian, Lycias, proconsul of Arabia, seized them as Christians and cast them into prison. First they were thrown into the sea, but were saved by angels; then thrown into fire, but the fire would not burn them. Then they were bound and stoned, but the stones recoiled and fell on those who had sent them, and

finally they were beheaded, "a punishment which no saint but St. Denis ever survives."

In art they are always together, wearing loose dark red robes trimmed with fur, and usually red caps.

Photo. Alinari

AN EPISODE IN THE LIFE OF ST. COSMO AND ST. DAMIAN.—FRA ANGELICO
(Academy, Florence.)

Thus Chaucer describes a physician's garb: "In scarlet gown, furred well." They have a small box of ointment in one hand and lancet or surgical instrument in the other, sometimes a pestle and mortar. These saints appear frequently in the old Florentine

pictures, especially of the time of Cosimo de' Medici.

St. Roch. *Lat.* Sanctus Rochus. *Ital.* San Rocco. *Fr.* St. Roch or Roque.

FOUR SAINTS—ST. ROCH AND ST. SEBASTIAN;
(Academy, Venice.)

St. Roch was born in Montpelier in Languedoc of wealthy and noble parents. His parents dying before he was twenty, he gave all that he had to the poor and the hospitals, and spent his life in healing and

caring for the sick. He went wherever he heard that the plague had broken out, and nursed those who were most miserable and abandoned.

Photo. Alinari

ST. AUGUSTINE (?); ST. BERNARDINO, OF SIENA.—CARLO CRIVELLI

At last in Piacenza he himself became plague-stricken, and a fearful ulcer broke out on his thigh. The pain was so terrible that, fearing he might cry out and disturb those in the hospital, he crawled out to

the street, and not being allowed to remain, dragged himself to the woods to die; but his faithful little dog, who had been his companion everywhere, trotted to the city each day, returning with a loaf of bread for his master, and an angel from heaven dressed his wound.

When St. Roch had recovered he returned to his old home, but no one knew him, so wasted and haggard was he, and he was cast into prison and remained there five years. One morning, the jailer entered and found his cell filled with a dazzling light, and the prisoner dead. By his side there was writing telling his name, and these words: "All those who are stricken by the plague and who pray for aid through the merits and intercession of Roch, the servant of God, shall be healed."

In art St. Roch is represented in the prime of life, dressed as a pilgrim with the cockle-shell in his hat; wallet by his side, in one hand a staff, while with the other he lifts his robe to show the plague spot, or points to it. He is usually accompanied by his dog.

St. Sebastian and St. Roch figure in numerous works of art as joint protectors against the plague. With St. Cosmo and St. Damian, the medical saints, the first two are patrons of the sick, and the last two patrons of those who heal the sick.

An old French legend relates that when St. Roch died he wished to take his little dog in with him through the gates of heaven. But St. Peter refused, and St. Roch entered alone, feeling very sad. As he wandered around, heaven did not seem like heaven

to him without his little dog. No one spoke to him. The saints and prophets were all assembled around a great white throne, and had no eyes for St. Roch. Still lonely, he went to the wall of heaven, to see if by looking over he might not discover his little dog. There he was! looking wistfully at the gate wherein had passed his master. St. Roch whistled softly, his dog caught sight of his face, and leaping over the wall, sprang into his master's arms. Then St. Roch was happy in heaven.

St. Nicholas of Myra. *Lat.* Sanctus Nicholaus. *Ital.* San Niccolò, or Nicola di Bari. *Ger.* Der Heilige Nicolaus or Niklas.

Of all the saints in Christendom St. Nicholas is perhaps the most popular and the most universally beloved. While knighthood claims St. George, St. Nicholas belongs to the children, and to the common people. The mariner, the labourer, the poor, and the weak all implore the aid of St. Nicholas.

He was born in Panthera, a city of Lycia in Asia Minor. His parents were Christians, wealthy, and of illustrious family. It is related that on the day he was born St. Nicholas stood up in his bath and praised God for having brought him into the world. His parents, impressed by the many instances of his early piety, dedicated him to God, and he became a priest and later Bishop of Myra. In 1084 his relics were carried to Bari, and thus he is often known as *St. Nicholas di Bari.*

The legends of this saint are almost without number. His proper attribute, the three balls, is supposed to refer to the three bags of gold which he threw

into the poor man's window. A certain nobleman with three daughters, having lost all his money, had no resource except he sacrifice them to infamous lives. St. Nicholas, hearing this, considered how he could help them, and one night he threw in a bag of gold through a window which he found open, and with this the father portioned his eldest daughter. St. Nicholas did this a second time, and the father married off his second daughter. Greatly wishing to know his benefactor, the father watched, and when St. Nicholas came the third time he flung himself at his feet giving thanks, but St. Nicholas desired him to tell no man.

Sometimes the attribute is three children in a tub, which refers to the legend of the wicked man who, during a famine, stole little children, whom he killed, and served their limbs as meat for his guests. St. Nicholas visited his house when he was bishop, and having this dish put before him divined the awful contents. He denounced his host and going to the tub where the bodies of the children were salted down, he made the sign of the cross and they rose up alive and whole.

At Nice, St. Nicholas listened to the prayers of some mariners in danger of perishing; his spirit guided their ship and the tempest ceased. "And when they were come to his Church, they knew him without any man to show him to them, and yet they had never seen him" (*Golden Legend*).

While the province of Myra suffered a great famine, certain ships laden with wheat arrived at the port, and Nicholas persuaded the mariners to give him a

Photo. Alinari

ST. NICHOLAS.—TITIAN
(Church of San Sebastiano, Venice.)

certain portion, promising they would bring as much to the emperor as had been measured to them in Alexandria, and this was indeed so. Yet by this miracle, "the holy man distributed the wheat to every man after that he had need, in such wise that it sufficed for two years, not only for to sell, but also to sow."

In art St. Nicholas is dressed as a bishop with mitre, cope, and crozier, his robes often gorgeously embroidered. Sometimes he is beardless, but usually has a short grey beard. The three balls are placed on his book, or at his feet, or sometimes in his lap. Some say they represent the loaves of bread, in allusion to his feeding the poor during the famine, but the more popular version is the three purses or bags of gold. Sometimes, instead of three balls, three purses are given.

The Four Virgin Patronesses: ST. CATHERINE, ST. BARBARA, ST. URSULA, AND ST. MARGARET.

Mrs. Jameson says, "We owe to these beautiful and glorious impersonations of feminine intellect, heroism, purity, fortitude, and faith, some of the most excelling works of art which have been handed down to us. Other female martyrs were merely women glorified in heaven, for virtues exercised on earth; but *these* were absolutely, in all but the name, Divinities. . . . Their wholly ideal character, the tacit setting aside of all human testimony with reference to their real or unreal existence, instead of weakening their influence, invested them with a divine glory. . . . These allegories (which by simplicity and ignorance were long accepted as facts) should

ever hereafter be received but as one form of poetry . . . to which the world listened in its dreamy childhood, and which, like the ballad or the fairy tale which kept the sleep from our eyes and our breath suspended in infancy, have still a charm for our latest years."

St. Catherine of Alexandria. *Lat.* Santa Catherina. *Ital.* Santa Catarina. *Fr.* Madame Saincte Catherine. *Spa.* Santa Catalina. *Ger.* Die Heilige Katharine von Alexandrien.

St. Catherine represents the highest type of eloquence and intellect that is found in woman. She is an example of courage and piety; and all wisdom and good counsel are found in her. She is the Minerva of the pagan, to whom has been added all the virtues of the Christian martyr.

St. Catherine was the

Photo. Alinari

ST. CATHERINE.—LUCAS CRANACH
(Dresden Gallery.)

daughter of Costis (half brother to Constantine the Great) and Sabinella, Queen of Egypt. A glory of light played around her head from the moment she came into the world, and from earliest childhood she was remarkable for beauty of person and of mind. Even while very young, Plato and Socrates were her favourite studies. She had seven learned masters, but was so marvellously endowed that she excelled each in his branch. At fourteen her father died, but as queen she cared not for worldly things and devoted herself to study. The nobles, discontented, wished her to marry, but she told them her husband must be as noble, as great, as beautiful, and as rich as she, and the nobles knew not what to say, for they realised well that no such man could be found.

Now a holy hermit came to St. Catherine with a message from the Virgin Mary, telling her that the husband she desired was her Son, and he gave her a picture of Christ and His mother. And so filled was her soul with love, that she forgot her books and thought only of Him. One night she dreamed that she was brought before the King of Glory, but He turned away His head, saying, "She is not fair nor beautiful enough for me," and she awoke weeping.

Then she asked the hermit what she must do to become worthy of her celestial bridegroom, and he instructed her in the Christian faith and baptised her. That night as she slept, the Virgin Mary appeared with her divine Son and a heavenly host, and the Lord smiled upon her and plighted His troth, putting a ring on her finger, and when she awoke the ring

was still there, and henceforth she considered herself betrothed of Christ, and thought only of heavenly things.

At this time the tyrant Maximin came to Alexandria and persecuted all Christians, commanding them to worship heathen gods. St. Catherine confronted him and argued for the truth of Christianity, and so wonderful was she, that learned philosophers and scholars were confounded by her eloquence, and confessed themselves converted. This so infuriated the emperor, that he had them burned at the stake, Catherine comforting them to the end. Then she was thrown into prison and kept without food, but angels ministered unto her, and at the end of twelve days, the empress visited her and found her cell filled with fragrance and light; and she and two hundred attendants were instantly converted and baptised.

Maximin ordered them all to be put to death, and then, sending for St. Catherine, because he was much inflamed with her beauty, he offered to marry her if she would give up Christ. Upon her refusal, he had her bound between four spiked wheels, which, turning in different directions, would tear her body in pieces. But fire fell from heaven and consumed the wheels, and three thousand persons were killed by the flying pieces. Then St. Catherine was cruelly scourged and beheaded, and angels carried her body to the top of Mt. Sinai. In the eighth century a monastery was built over her remains, which are revered to this day.

As patron saint, St. Catherine has several attributes: the palm as martyr; the sword showing the manner of

Photo. Alinari

ST. BARBARA—LUCAS CRANACH
(Dresden Gallery.)

her death; the crown as a sovereign princess; the book, signifying her learning; or as trampling on the pagan tyrant: but her peculiar attribute is the wheel. When entire it is the *emblem* of torture, when broken it is the *historical attribute* showing the torture meditated, and the miracle by which she was saved. She is pictured leaning upon it, or it is at her feet or an angel bears it over her head. She is usually richly dressed, with all the attributes of royalty.

The *Marriage of St. Catherine* is a devotional subject and does not appear in Italian art until the middle of the fifteenth century.

St. Barbara. *Ital.* Santa Barbara. *Fr.* Sainte Barbe.

Dioscorus, who lived in Heliopolis, was noble

and very rich, and he had a daughter Barbara whom he loved so much that, fearing her beauty (which was very great) would cause her to be desired in marriage and thus he would lose her, kept her shut up in a high tower away from the eyes of men. Here she gave herself up to the study of all things which concern the universe, and grew to believe that the gods of her fathers must be false gods. Hearing of the famous teacher Origen, she secretly wrote him for instruction, and he sent her one of his disciples disguised as a physician, who converted and baptised her. Some workmen were engaged in putting in two windows in her tower, and she commanded that they insert a third. When her father questioned her for doing this thing, she answered, "Know, my father, that through three windows doth the soul receive light—the Father, the Son, and the Holy Ghost; and the Three are One."

Then her father knew she was a Christian, and drew his sword to kill her, but she fled to the top of her tower, her father pursuing; there angels came to her assistance and bore her to a distance. A shepherd, however, told Dioscorus where she was concealed, and he dragged her forth by the hair, and beat her, and shut her up; but as she would not yield, he denounced her to the proconsul, who had her scourged and tortured. Still she would not deny her faith, and her father carried her up on a mountain and himself cut off her head. As he was descending the mountain, a tempest arose, and fire fell on him from heaven and consumed him utterly.

In devotional pictures St. Barbara carries the sword

and palm as martyr, and when she wears the crown, it is as martyr, and not as princess. She has also a book and is often reading, to show her life of meditation. But her peculiar attribute is the tower, usually with three windows in reference to the legend.

St. Barbara as protectress against thunder and lightning, firearms and gunpowder, is invoked against sudden death, and those who implore her aid shall not die without receiving the holy sacraments. Thus she carries the sacramental cup and wafer, and is the only female saint with this attribute. She is pictured as dressed magnificently, usually with red drapery, the tower in the background, or sometimes holding a small tower in her hand.

St. Ursula. *Lat.* S. Ursula. *Ital.* Santa Orsola. *Fr.* Sainte Ursule.

The Cologne version of the quaint and charming legend of St. Ursula is the one usually followed by the artists. A portion of it follows.

There reigned in Brittany a king named Theonotus, whose wife, Daria, was a Sicilian princess. They were both Christians, and had one daughter, whom they called Ursula, and whom they educated with exceeding care. She was beautiful, gifted, and accomplished in all the ways of wisdom and knowledge, so that many desired to marry her, but she refused them all.

Now the King of England had an only son named Conon, as celebrated for all manly qualities, as was Ursula for her beauty, piety, and wisdom. He became one of her suitors, and not wishing to offend so powerful a monarch, she sent answer that she would

accept him if he would do three things: First, he

Photo. Alinari

DETAIL FROM THE MARTYRDOM OF ST. URSULA.—V. CARPACCIO
(Academy, Venice.)

must give her as companions ten virgins of the noblest blood in his kingdom, and to each of these a thousand

attendants, and to her also a thousand maids in waiting; secondly, he must wait for her three years, while she and her companions visited the holy shrines of the saints; and third, that the prince and his court shall receive baptism, "for other than a perfect Christian I cannot wed."

The wise Princess Ursula felt that Prince Conon must refuse these demands, but if he did not, then eleven thousand virgins would be dedicated to the service of God.

Now the ambassadors brought back such reports of her beauty and wisdom, that the king was willing to grant anything, and the prince only too eager to do all she asked. So he was baptised, and the king his father wrote to all the knights of his kingdom, asking that they send the required number of maidens, spotless, beautiful, and of noble birth, to attend on the Princess Ursula, who was to wed his son Prince Conon. And from all parts they came, fair and beautiful and clad in rich garments, and when they arrived in Brittany, Ursula received them with great gladness, praising God that so many of her sex had been redeemed from the world's vanities.

"Now when Ursula had collected all her virgins together on a fresh and fair morning in the spring-time, she desired them to meet in a meadow near the city, which meadow was of the freshest green, all over enamelled with the brightest flowers; and she ascended a throne which was raised in the midst, and preached to all the assembled virgins of things concerning the glory of God, and of His Son, our Lord and Saviour, with wonderful eloquence; and of Christian charity

and of a pure and holy life dedicated to Heaven. And all these virgins, being moved with a holy zeal, wept, and, lifting up their hands and their voices, promised to follow her whithersoever she should lead. And she blessed them and comforted them; and as there were many among them who had never received baptism, she ordered that they should be baptised in the clear stream which flowed through that flowery meadow."

Then they started on their pilgrimage, some say attended by the prince, but others that he remained to comfort her father. They embarked on ships, the virgins steering, but by some mistake they sailed to the north instead of the south, and were driven by the winds into the mouth of the Rhine as far as the port of Cologne. Here it was revealed to St. Ursula that upon her return she and her companions should suffer martyrdom on this spot. They continued their voyage, visited many places, and finally came to Rome.

Now it happened that the prince, by a miracle, who had gone out in search of his bride, arrived in Rome that same day. Being happily reunited, he knelt with Ursula at the feet of Cyriacus, Bishop of Rome, and "he no longer aspired to the possession of Ursula, but fixed his hope on sharing with her the crown of martyrdom on earth, looking to a perpetual reunion in heaven, where neither sorrow nor separation should touch them more.

"After this blessed company had duly performed their devotions at the shrine of St. Peter and St. Paul the good Cyriacus would fain have detained them

longer, but Ursula showed him that it was necessary they should depart in order to receive the crown 'already laid up for them in heaven.' When the bishop heard this, he resolved to accompany her. In vain his clergy represented that it did not become a pope of Rome and a man of venerable years to run after a company of maidens, however immaculate they might be. Cyriacus had been counselled by an angel of God, and he made ready to set forth and embark with them on the river Rhine.

"Now it happened that there were at Rome in those days two great Roman captains, cruel heathens, who commanded all the imperial troops in Germania. They, being astonished at this multitude of virgins, said one to the other, 'Shall we suffer this? If we allow these Christian maidens to return to Germania, they will convert the whole nation; or if they marry husbands, then they will have so many children—no doubt all Christians—that our empire will cease; therefore, let us take counsel what is best to be done.' So these wicked pagans consulted together, and wrote letters to a certain barbarian King of the Huns, who was then besieging Cologne, and instructed him what he should do.

"Meantime St. Ursula and her virgins, with her husband and his faithful knights, prepared to embark; with them went Cyriacus, and in his train Vincenzio and Giacomo, cardinals, and Solfino, archbishop of Ravenna, and Folatino, bishop of Lucca, and the bishop of Faenza, and the patriarch of Grado, and many other prelates; and after a long and perilous journey they arrived in the port of Cologne.

"There the pagans rushed upon their unresisting victims, and one of the first to perish was the prince, who fell pierced through by an arrow at the feet of his beloved princess. Then they drew swords and massacred them all so that the plain ran in rivers of blood. But the barbarians, awed by the majestic beauty of Ursula had no power to strike her, but carried her before their prince, who wished to marry her and make her the greatest queen in all Germany. But St. Ursula repelled him with scorn. Then, seized with fury and bending his bow, which he held in his hand, he, with three arrows, transfixed her pure breast, so that she fell dead and her spirit ascended into heaven, with all the glorious sisterhood of martyrs whom she had led to death, and with her betrothed husband and his companions."

In devotional pictures of St. Ursula she has the crown as princess; the arrow as martyr; and the pilgrim's staff, surmounted by a white banner with the red cross, the Christian standard of victory. Sometimes she has a dove, because a dove revealed her burial place to St. Cunibert.

As patron saint she appears alone; is crowned and richly dressed with regal ornaments and wears a green or scarlet mantle lined with ermine; she holds in one hand a book, in the other an arrow; or sometimes the arrow in one hand, and in the other the banner with the red cross.

As martyr she kneels or stands, her golden hair unbound. Sometimes she is crowned, sometimes not; her hands are clasped, her bosom transfixed by an arrow; on the ground about her, her maidens lie dead.

Sometimes she is painted standing, holding open with both hands her mantle, which shelters many maidens wearing crowns. She is here the patroness of young maidens. The date of the martyrdom of St. Ursula and her eleven thousand virgins has been variously given as A.D. 237, 383, or 451. The legend can be traced to the year 600.

St. Margaret. *Ital.* Santa Margarita. *Fr.* Sainte Marguerite. *Ger.* Die Heilige Margaretha.

St. Margaret was the daughter of a pagan priest of Antioch named Theodosius, and being a frail child, was sent to a nurse in the country, who was a Christian and who brought her up in the faith. Here she was seen by Olybrius, governor of Antioch, who was so enamoured of her beauty that he ordered her to be brought to his palace and, if she was free-born, he would marry her. St. Margaret refused his offers, and declared herself a Christian, to the horror of her father and relatives, who fled, leaving her in the power of the governor. Olybrius then sought to subdue her by torments so great that even he was forced to cover his face from the sight.

She endured all without flinching. Then she was thrust into a dungeon, and there Satan in the form of a frightful dragon endeavoured to terrify her into subjection; but St. Margaret held up the cross of the Redeemer and he fled before it. A more popular version is, that he swallowed her alive and immediately burst asunder, and she came forth unhurt. Satan then came to her in the form of a man to tempt her, but she overcame him, and placing her foot on his head, she made him confess his vileness. Again she was brought

before the tyrant, and refusing to deny her faith, was

Photo. Alinari

ST. MARGARET.—SCHOOL OF CORREGGIO
(Dresden Gallery.)

again tortured. Such constancy in one so young and beautiful induced many to be converted, so that five

thousand were baptised in one day and wished to die with her. Alarmed at this, the governor ordered her to be beheaded forthwith.

In art St. Margaret is usually represented trampling a dragon, her peculiar attribute, under her feet, holding the cross in her hand. Sometimes the dragon is bound with a cord, or his jaws are open as if to swallow her; or he is seen rent or burst, St. Margaret standing upon him unharmed.

As martyr she bears the palm and crown. In some pictures she has a garland of pearls in allusion to her name. She is always the type of maiden innocence and the only one of the four great patronesses who is not represented as very learned.

XVIII.—THE FOUR GREAT VIRGINS OF THE LATIN CHURCH

ST. CECILIA, ST. AGNES, ST. AGATHA, AND ST. LUCY

St. Cecilia. *Fr.* Sainte Cécile. The name is the same in Italian, German, and Spanish.

St. Cecilia was of a noble Roman family, and brought up in the Christian faith. She early took a vow of chastity, shunning the pleasures of the world. She excelled in music and sang with such heavenly sweetness that angels came to listen to her. She played on all instruments, but as none sufficed to express the harmony which filled her soul, she invented the organ and consecrated it to the service of God.

When about sixteen her parents desired her to marry Valerian, a young Roman, rich and of noble birth. Cecilia accepted him, but beneath her bridal robe she wore a coarse garment of penance and renewed her vow of chastity; and by her eloquence persuaded her husband Valerian not only to respect her vow, but also converted him to the true faith, and he was baptised by the aged St. Urban who, being persecuted by the heathen, had sought refuge in the catacombs.

Cecilia had told Valerian that she had a guardian angel, and upon returning to her chamber, he heard the most enchanting music and beheld the angel standing near her, with two crowns of roses gathered in

paradise; with these the angel crowned them as they

Photo. Alinari

ST. CECILIA.—CARLO DOLCI
(Dresden Gallery.)

knelt before him, and told Valerian that whatever he asked for should be granted him. And Valerian

replied: "I have a brother named Tiburtius whom I love as my own soul; grant that his eyes also may be opened to the truth." And the angel answered with a heavenly smile, "Thy request, O Valerian, is pleasing to God, and ye shall both ascend to His presence bearing the palm of martyrdom," and the angel vanished. Soon after, Tiburtius entered the chamber and perceiving the fragrance of the celestial roses, Cecilia explained all to him and he, too, was converted, and went straightway to St. Urban and was baptised. And all three went about doing good.

Soon after, they were denounced to the prefect as Christians, and the two brothers were cast into prison. They converted their jailer Maximus, who suffered martyrdom with them, and Cecilia buried them together in the cemetery of Calixtus. The prefect, coveting the wealth of St. Cecilia, commanded her to sacrifice to the gods, and when she refused, put her to many tortures; finally ordering her to be thrown into her own bath filled with boiling water. But she came out unharmed, as though "she had bathed in a fresh spring." Then he ordered her to be beheaded, but the hand of the executioner trembled so that he inflicted three wounds in her neck, and fled. She lived three days, praying and distributing all she had to the poor, and died "singing with her sweet voice praises and hymns to the last moments." She was buried by the side of her husband, and, according to her wish, her house was consecrated as a church. In the ninth century it was revealed to Pope Paschal where she lay buried, and he had her remains, also the remains of Valerian, Tiburtius, and Maximus,

deposited in her church, now St. Cecilia in Trastevere. The little room containing her bath is now a chapel.

Until the beginning of the fifteenth century St. Cecilia is seldom represented with her musical instruments. She has the palm, and the crown of red and white roses, and occasionally an attendant angel. It is thus sometimes difficult to distinguish her from St. Dorothea, who has also the palm, the crown of roses, and the angel. But Dorothea usually carries a book, while St. Cecilia when she has anything besides the palm, carries a scroll of music. Then St. Dorothea, besides roses on her head, frequently has them in her hand, or in a basket. The angel with St. Dorothea carries fruit and flowers in a basket. The angel with St. Cecilia bears a garland, or some musical instrument.

When accompanied by musical attributes, St. Cecilia is readily distinguished. She is richly dressed, wearing jewels, with musical instruments near her or sometimes playing the organ.

St. Agnes. *Lat.* Sancta Agnes. *Ital.* Sant' Agnese. *Spa.* Santa Inez. *Fr.* Sainte Agnes.

"The blessed virgin S. Agnes was much wise and well taught, as S. Ambrose witnesseth, and wrote her passion. She was fair of visage, but much fairer in the christian faith, she was young of age, and aged in wit, for in the thirteenth year of her age she lost the death that the world giveth, and found life in Jesus Christ" (*The Golden Legend*).

The legend of St. Agnes is one of the oldest and most authentic in the Christian Church, and except for the

Photo. Alinari

ST. AGNES.—SPAGNOLETTO
(Dresden Gallery.)

evangelists and apostles there is no saint who is earlier depicted in art.

St. Agnes lived in Rome, and it happened that the son of the prefect Sempronius fell violently in love with her and desired to marry her, but Agnes refused. He then brought her rich presents and promised her all the delights of the world if she would consent to be his wife. But again she rejected him, saying she was betrothed to One greater than any earthly suitor. On hearing these words the prefect's son fell ill with jealousy and disappointment.

Now the prefect loved his son, and went weeping to Agnes and to her parents and besought them to accept him. But Agnes made to him the same answer. Then the prefect found that she was a Christian, and enraged against her, subjected her to the most cruel tortures, but she remained firm. Then he ordered the soldiers to drag her to a place of infamy and "they stripped her of her garments; and when she saw herself thus exposed, she bent down her head in meek shame and prayed; and immediately her hair, which was long and abundant, became like a veil, covering her whole person from head to foot, and those who looked upon her were seized with awe and fear as of something sacred, and dared not lift their eyes. So they shut her up in a chamber, and she prayed that the limbs that had been consecrated to Jesus Christ should not be dishonoured. And suddenly she saw before her a white and shining garment, with which she clothed herself joyfully. And the whole place was filled with miraculous light." Her lover entered, and as he approached her, was

struck with blindness and fell lifeless. Agnes, melted to compassion, prayed that he might be restored to health, and her prayer was granted.

Then Sempronius, moved to gratitude, would have saved her, but the people clamoured for her death as a sorceress. So fagots were heaped up and set on fire and St. Agnes thrown in their midst, but the flames were miraculously extinguished and she stood unharmed, while the executioners around her were slain by the fire. She was at length put to death by the sword, and thus, looking steadfastly up to heaven, she yielded up her pure spirit and fell bathed in her own blood.

Her parents carried her body to a cemetery outside the city, and Christians assembled there day and night to pray. One day as her parents and others were praying by her sepulchre, "St. Agnes appeared before them all radiant of aspect; by her side was a lamb whiter than the driven snow." She assured them of her perfect happiness and begged them to rejoice for her, and then vanished. Then the Christians ceased mourning for her and felt joy and thanksgiving instead.

Her pictures abound in every form and every school of art. As martyr she is seated, partly veiled, holding her palm in the right hand, with the other embracing her lamb. The lamb in later times is her invariable attribute, as the patroness of maidens, and maidenly modesty.

St. Agatha. *Ital.* Santa Agata. *Ger.* Die Heilige Agathe. *Fr.* Sainte Agathe.

A certain Christian maiden whose name was

Agatha lived in the city of Catania, in Sicily. The Emperor Decius, who had strangled his predecessor Philip, reigned at that time, and sent his creatures throughout the empire to oppress and persecute the Christians. To Sicily he sent his emissary Quintianus, and made him king over the whole island.

Quintianus had not reigned long in Sicily when he heard of the great beauty of the maiden Agatha, and sent to have her brought before him; and tried to tempt her with presents, and flatteries; but she rejected him with disdain. Then Quintianus sent for a courtesan named Frondisia, who had nine daughters more wicked and abandoned than herself, and he delivered Agatha into their hands, saying, "Subdue this damsel to my will, and I will give ye great riches."

Failing in this, because Agatha's heart was fixed as firm as a rock in the faith of Jesus Christ, Quintianus sent for her again, and upon her refusal to abjure Christ, he ordered her to be most cruelly tortured, and then she was thrown into a dungeon and here St. Peter himself ministered unto her.

She was again brought before Quintianus, and after suffering many further tortures, her prayers were heard, and her pure spirit ascended to heaven.

When represented as patron saint either alone or grouped with others, St. Agatha bears in one hand the palm and in the other a dish or salver on which is a human breast, in allusion to the tortures inflicted upon her. The shears, as instrument of her martyrdom, are sometimes in her hand or beside her. When she wears the crown it is as the bride and martyr of Christ..

St. Lucy. *Ital.* St. Lucia. *Fr.* Sainte Luce, or Lucie.

Photo. Alinari

SANTA LUCIA.—CARLO DOLCI
(Uffizi, Florence.)

Lucia was born in Syracuse, and dwelt there in the time of the wicked Diocletian, who sent one of his

creatures, Pascasius, to be governor of Sicily. She was a Christian and had made a secret vow of chastity, but was betrothed at fourteen, against her will, to a pagan youth of great wealth. Her mother, being afflicted with a grievous malady, was induced by Lucia to go on a pilgrimage to the shrine of St. Agatha, which accordingly they did, and while praying beside the tomb, Lucia beheld a vision of St. Agatha, who appeared to her surrounded by angels, and said: "Well art thou called Lucia, who art indeed a light and mirror to the faithful," and assured her that her prayers were heard and her mother healed.

Then Lucia persuaded her mother to permit her to remain unwed, and to give her dowry to the poor. When her lover heard this, in his rage he denounced her as a Christian. The governor ordered her to sacrifice to the gods, but she refused, and he then commanded that she be dragged to a place of shame, but when they tried to seize her she became immovable, and neither men, nor oxen with ropes, nor magicians could stir her from the spot.

Then a great fire was kindled around her, but she prayed and it did not harm her. Then one of the servants of Pascasius, to do him pleasure pierced her throat with a sword or poniard.

The method employed by some of the early painters to express her name Lucia, *light*, by the emblem of an eye or eyes placed near her, seems to have occasioned the legend of the loss of her eyes, another instance of a symbol being converted into a fact, and a story invented to explain it.

The later legend relates that one of her suitors

protested that he pursued her because of her beautiful eyes, and Santa Lucia, recalling the words, "If thine eye offend thee, pluck it out," cut out her eyes and sent them to her lover on a dish, and the youth, full of remorse, became a Christian and her eyes were miraculously restored to her.

Devotional pictures of St. Lucia bearing her eyes on a dish are often met with. As her eyes were bored out with an awl, she often carries an awl in her hand. When she stands with her lamp, she is the type of celestial light and wisdom, the character given to her by Dante. Sometimes she has a sword or poniard in her neck—or a wound in her neck from which rays of *light* proceed, in allusion to her name.

XIX.—LEGENDS OF THE SAINTS MOST FREQUENTLY FOUND IN ART

St. Stephen. Protomartyr. *Lat.* St. Stephanus. *Ital.* San Stefano. *Ger.* Der Heilige Stefan. *Fr.* St. Étienne.

"And St. Stephen shone in beauty of body, in flower of age, in fair speech of reason, wisdom of holy thought, in works of divinity."

Little has been added to the brief account of St. Stephen given in the sixth and seventh chapters of the Acts of the Apostles. His name is held in the highest honour as the first one who died for his faith in Christ. He was made a deacon during the ministry of Peter and before the conversion of Paul. He was accused of speaking blasphemously of the Temple and the Jewish law, and for this was condemned to death, and stoned by a mob outside the city gates.

In devotional pictures, the figure of St. Stephen occurs repeatedly. He is represented young, and of a mild and beautiful countenance wearing the rich dress of a deacon; the dalmatica, usually crimson in colour, and covered with embroidery. He bears the palm as protomartyr. His *peculiar* attribute, the stones, are in his hand or in his drapery, or on his head and shoulders, or lying at his feet; or sometimes on the Scriptures, signifying that he suffered for the Gospel.

St. Laurence. *Lat.* S. Laurentius. *Ital.* San Lorenzo. *Fr.* St. Laurent. *Ger.* Der Heilige Laurentius or Lorenz.

Nothing authentic is known of the early life of this saint, who is honoured in Rome next to St. Peter and St. Paul. He was a Spaniard of Huesca, Aragon, and came to Rome while very young. "He walked so meekly and so blamelessly before God," that Sixtus II., Bishop of Rome, made him his archdeacon, and put him in charge of the treasures of the Church. When Sixtus was denounced as a Christian and led away to death, Laurence wished to die with him, but the holy bishop told him that in three days he would follow him, and that his battle would be harder, his torments longer and more severe than his; and he bade him distribute all the treasures of the Church to the poor, that they might not fall into the hands of the tyrant. Thus comforted, St. Laurence sought the poor and the sick, the naked and the hungry, and he washed the feet of the Christians and gave them alms. "In this manner he went from one dwelling to another, consoling the persecuted, and dispensing alms, and performing works of charity and humility. Thus he prepared himself for his impending martyrdom."

The prefect, hearing that the treasures of the Church were in his care, demanded them, and St. Laurence brought all the poor and the sick whom he had helped, before the prefect, and said, "Behold the treasures of Christ's Church!" The prefect, in fury, thinking that he mocked him, ordered him tortured and cast into a dungeon, in charge of Hippolytus,

whom, with his whole family, he converted and who afterwards suffered martyrdom. When the prefect found he could not subdue him, "he ordered a torture more strange and cruel than ever entered into the heart of a tyrant to conceive." He had him stretched on a sort of iron bed formed of iron bars in the manner of a gridiron, and a fire lighted beneath, and he was roasted alive. And all wondered at a cruelty that would "condemn to such torments a youth of such fair person, and courteous and gentle bearing, and all for lust of gold." In the midst of these torments St. Laurence said to the tyrant, "Seest thou not that I am already roasted on one side and if thou wouldst have me well cooked it is time to turn me on the other?"

Hippolytus buried his remains in the Via Tiburtina and Constantine built the church known as *San Lorenzo fuori le Mura* on the spot. The common people of Rome gave him the title of *Il cortese Spagnolo*—"the courteous Spaniard"—because when they opened his sarcophagus two hundred years after his death and lowered into it the body of St. Stephen, St. Laurence moved on one side, giving the place of honour on the right to St. Stephen.

St. Laurence is constantly represented in devotional pictures, and like St. Stephen and St. Vincent he wears the rich dress of the deacon and has the palm as martyr. He is unmistakable, when he bears his peculiar attribute, the gridiron (*la graticola*), which varies in form. When it is the common kitchen utensil, it is no longer an attribute, but simply an emblem of the death he suffered. Sometimes a

small gridiron is suspended around his neck, or he holds it in his hand, or it is embroidered on his robe. Occasionally it is omitted and he carries a dish full of gold and silver, representing the treasures of the Church, or he swings a censer, or carries a cross. He is always pictured young.

St. Vincent. *Lat.* S. Vincentius Levita. *Ital.* San Vincenzio Diacono, San Vincenzino.

St. Vincent was born in Saragossa in the kingdom of Aragon. During the persecution under Diocletian, the proconsul Dacian caused all the Christians of Saragossa to be massacred. At this time lived St. Vincent. He had been early taught in the Christian faith, and although barely more than twenty, he was already a deacon. The dangers and sufferings of the Christians only aroused his sympathy and zeal; and he encouraged and sustained many of his brethren in the torments inflicted upon them. When he and his aged bishop were brought before the tribunal to answer the charge of being Christians, the latter spoke in so feeble a voice that St. Vincent took the words from his lips, proclaiming his faith loudly and defying his persecutors.

Upon him, for this, were inflicted the most inhuman and barbarous tortures that cruelty could invent. The young saint endured them unflinchingly. His body was lacerated with iron forks, and when left torn and bleeding angels came to comfort him. The proconsul, after St. Vincent's death, ordered his body to be thrown to the wild beasts, but God sent a raven to guard his sacred remains, and when a wolf approached to devour them the raven obliged it to retire.

Furious at this, Dacian commanded his minions to sew up in an ox-hide—as was done to parricides—the body of the holy martyr, and to throw it into the sea. Placing it thus in a bark, they rowed far out to sea, and flung it, attached to a millstone, overboard. But, to their astonishment, upon returning immediately to land, they found that the body of St. Vincent had preceded them and was lying on the sand. They fled terrified, and the waves of the sea, by the command of God, hollowed a tomb for him in the sands, where he lay protected from all harm, hidden from all human knowledge, until after many years the spot was miraculously revealed to certain Christians, who brought his body to Valencia and buried it there.

The Christians of Valencia, obliged to flee from the Moors in the eighth century, carried with them the remains of St. Vincent. Their vessel was driven by the winds onto a promontory, ever since called the Cape of St. Vincent. The body of St. Vincent remained there—again guarded by ravens—until it was removed to Lisbon by Alonzo I., about 1147. On this journey two ravens piloted the ship, one at the prow and the other at the stern. "Thus after many wanderings the blessed St. Vincent rested in the Cathedral of Lisbon; and the crows which accompanied him, having multiplied greatly, rents were assigned to the chapter for their support."

This renowned saint is very popular in Spain, the scene of his legend, and has been since the sixth century one of the most venerated saints in France.

Photo. Alinari

ST. ANTHONY.—PALMA VECCHIO
(Church of S. Maria Formosa, Venice.)

In art, it is sometimes hard to distinguish St. Vincent from St. Stephen and St. Laurence. He, too, is young and beautiful, wears the deacon's robes, and carries the palm. His peculiar attribute, however, is a crow or raven, sometimes perched upon a millstone. Occasionally the iron fork—instrument of his martyrdom—is introduced. In Italian pictures he rarely has any attribute except the palm, while St. Laurence and St. Stephen are rarely without their respective symbols, the gridiron and the stones.

St. Vincent is often pictured in art with St. Laurence.

St. Anthony, Hermit. *Ital.* Sant' Antonio Abbate, or l'Erémita. *Fr.* St. Antoine l'Abbé. *Ger.* Der Heilige Anton, or Antonius.

Anthony was born in Alexandria, Egypt. His parents died when he was eighteen and left him a noble name, great riches, and an only sister. He was imperfectly educated, knowing no language but his native Egyptian, and was a constant attendant on Christian worship. He had been of a melancholy disposition from childhood, and feared the temptations of the world and the responsibilities of his possessions. One day he heard the sentence, "Go, sell all thou hast, and give to the poor . . . and come and follow me." He took this as a message from heaven, and divided his wealth with his sister, gave his share to the poor, and withdrew to the desert, where dwelt a company of hermits.

Here he lived a life of such sanctity and self-denial that he was the admiration and wonder of all; and Satan, displeased at such amazing virtue, sent his

demons to tempt him.[1] They whispered to him of all that he had sacrificed for this weary life of perpetual rigour and self-denial, but the saint prayed till the demon ceased.

Then Satan had recourse to stronger weapons, and clothed his demons in human forms: they plied him with delicious food, and hovered around him as beautiful women trying to allure him to sin. But St. Anthony resisted these temptations, and in anguish fled to a cave farther in the desert, where he lived alone and fasted more rigorously than ever.

But Satan followed him even here and now tortured him with pain, and tried to "affright him with all the terrors that can overwhelm the soul of man," but in the midst of all these appalling shapes and sounds, suddenly there shone from heaven a great light which fell upon Anthony, and all these terrors vanished at once, and he arose unharmed and strong to endure. And he said, looking up, "O Lord Jesus Christ, where wert thou in those moments of anguish?" And Christ answered, "Anthony, I was here beside thee, and rejoiced to see thee contend and overcome. Be of good heart; for I will make thy name famous through all the world."

When Anthony had lived in the desert seventy-five years, "his heart was lifted up by the thought that no one had lived so long in solitude and self-denial as he had done." But in a vision a voice said to him, that there was one holier than he, for Paul the

[1] "Dæmonology in all its multiplied forms was now an established part of the Christian creed." Milman's *History of Christianity*, vol. iii., p. 299.

hermit had served God in solitude and penance for ninety years. Anthony resolved to seek Paul, and on the third day he came to a cavern overhung with rocks, with a palm-tree, and a fountain flowing near, and there he found Paul. And while they talked there came a raven carrying in his beak a small loaf, which he let fall between them, and Paul blessed the goodness of God, and said: "For sixty years, every day hath this raven brought me half a loaf; but because thou art come, my brother, lo! the portion is doubled, and we are fed as Elijah was fed in the wilderness."

Then Paul told St. Anthony that God had sent him to receive his last breath, and to bury him; and bade him return to his dwelling for the cloak given him by the holy Bishop Athanasius, and to wrap him in it and to lay him in the earth. Weeping, St. Anthony went to his monastery, took down the cloak, and returned as fast as his aged limbs would permit, and found Paul dead in his cave. Wrapping him in the cloak, he thought how he might bury him, for he had no strength to dig a grave and behold, two lions came, and by their roaring expressed their sympathy, and began to dig in the sand with their paws, and in a short time had dug the grave in which Anthony reverently laid the body of Paul. After this, Anthony lived fourteen years, and died aged one hundred and five.

Figures of St. Anthony occur frequently, and are easily recognised. He wears the monk's habit and cowl, usually black or brown, and in Greek pictures the letter T, always blue, is on the left shoulder or on the cope. Anthony and his monks bear the T from

the Greek word *Theos*, God, signifying, "These are they which follow the Lamb whithersoever he goeth. These were redeemed from among men, and in their mouth was found no guile, for they are without fault before the throne of God."

The crutch given St. Anthony indicates his age and feebleness. The bell is given him because he had the power to exorcise evil spirits. The devil, according to Durandus, cannot endure the sound of a consecrated bell. The asperges—the rod for sprinkling holy water—as an instrument of exorcism, was also given St. Anthony. The hog represents the demon of sensuality and gluttony which St. Anthony overcame. Flames of fire placed near him, or a city or house burning in the background, signify his spiritual aid as patron saint against fire in this world and in the next. He is found with one or more of these attributes alone or in Madonna pictures.

In historical pictures the *Temptation of St. Anthony* is the most common subject.

The legend of St. Paul the hermit is interwoven with that of St. Anthony. He is represented in devotional pictures as extremely old and wasted; his legs and arms bare; beard and hair white and very long; garbed only in a mat of palm leaves. When a raven is introduced, bringing him food, it is only by his dress of plaited leaves and his attenuated and aged appearance that St. Paul can be distinguished from Elijah in the wilderness. He does not often appear in Madonna pictures or grouped with other saints, but is usually alone, seated upon a rock, in deep meditation.

St. Benedict. *Ital.* San Benedetto. *Fr.* Saint Benoit. *Spa.* San Benito.

St. Benedict was born about 480 in Norcia, a small town in the duchy of Spoleto. He came of noble family and was sent to Rome to study. But even as a boy, he became disgusted with the profligacy of the times, and this, added to the religious enthusiasm of the age, drove him into a hermitage at fifteen. His nurse, who had been with him from infancy, followed him, and insisted upon waiting upon him and cooking for him. Feeling that his penance was not severe enough while thus looked after, St. Benedict secretly fled from his nurse and took refuge in a cave in Subiaco, a wilderness about forty miles from Rome, where he lived three years, supplied with bread and water by a hermit named Romano.

Here he experienced many temptations. Memories of a beautiful Roman woman haunted his imagination, and the desire to rush from his solitude and seek her was well nigh irresistible. But, believing that these thoughts came from Satan to try him, he flung himself naked into a thicket of briars and nettles, which so lacerated and stung the flesh that the temptation vanished, never to return.

His fame spread, and people came from all over and begged for his prayers and brought their sick to be healed. He yielded to persuasion and became head of a monastery near by, but the strictness of his life filled the monks, who had grown lax, with dismay, and one tried to poison him in a cup of wine. But St. Benedict blessed it as usual and made the sign of the cross, and the cup fell broken, with its contents

Photo. Alinari

ST. BENEDICT.—HANS MEMLING
(Uffizi, Florence.)

spilled. He then left them and returned to his cave in Subiaco. There crowds gathered in huts and cells, attracted by the fame of his sanctity and miracles. At length he had built twelve monasteries, in each of which he placed twelve disciples with a superior over them.

Two Roman senators brought him their sons, Maurus and Placidus, to be educated. St. Benedict devoted himself to their care and they became his most famous disciples. (St. Maurus founded a monastery in France, and St. Placidus was sent to Sicily, where he and his young sister Flavia were martyred.) His community became celebrated for brotherly love and charity, until jealousy crept in and one priest, named Florentius, tried to blacken the name of St. Benedict. He also tried to corrupt the monks by introducing seven young women into one of the monasteries. He then attempted to kill St. Benedict by means of a poisoned loaf, but Benedict suspected treachery and gave the loaf to a tame raven, who carried it away. Then St. Benedict left Subiaco, but had scarcely gone when a messenger came to him with word that his enemy had been crushed to death by the falling of a gallery in his house.

Hearing of a temple on Monte Cassino, not far from Rome, where the people performed pagan rites to Apollo, Benedict repaired thither, and by his preaching converted the people and persuaded them to break the statue and throw down the altar. He built two chapels here, and higher up on the mountain established the first monastery of the Benedictine Order. He here gave the famous Rule that became

the general law for monks in Western Europe, and consisted of the three vows of poverty, chastity, and obedience, to which St. Benedict added that of manual labour for seven hours a day, and vows perpetual after a novitiate of one year.

His sister, St. Scholastica, followed her brother to Mt. Cassino with a small company of pious women, and he was wont to visit her once a year. On his last visit, refusing to listen to his sister's pleadings that he remain longer with her, she prayed that heaven might interfere, and immediately there came a furious storm, which delayed his departure several hours. St. Scholastica died two days later, and as St. Benedict was praying in his cell, he beheld the soul of his sister ascending to heaven in the form of a dove. This scene is often represented in pictures for the Benedictine nuns.

St. Benedict died March 21, 543, and it would take volumes to relate all the miracles attributed to him.

He is difficult to distinguish in art, because he is often represented wearing the *white* habit, whereas the habit of the order was *black*. In white it is easy to confuse him with St. Bernard, St. Bruno, or St. Romualdo, and in black, for St. Anthony, so one must look for more characteristic attributes.

In pictures for Benedictine churches, which depend on Mt. Cassino and Subiaco, and in single devotional pictures, he wears the black habit with hood: as patriarch of the Reformed Benedictines of Clairvaux, Citeaux, Camaldoli, or Vallombrosa, the *white* habit. Sometimes beardless, more often long white beard. As Abbot of Mt. Cassino he sometimes carries the

staff and mitre; frequently holds an open book. Like other saints who have resisted temptation, he carries the asperges—the rod for sprinkling holy water—here an emblem of purity or holiness by which he conquered. The thorn bush is an attribute, showing the means whereby he conquered. A pitcher of wine or broken cup on a book expresses the attempt to poison him, also the raven with loaf of bread with serpent creeping from it. When a nun in black habit is introduced with St. Benedict, or stands alone with a lily in her hand and a dove at her feet or pressed to her bosom, it is St. Scholastica. When grouped with his two disciples, Maurus and Placidus, they all wear the black habit, or St. Benedict appears as abbot and the others as deacons, wearing the dalmatica over the black tunic. St. Maurus holds a book or a censer, and St. Placidus carries the palm as martyr.

St. Bernard of Clairvaux. *Lat.* Sanctus Bernardus. *Ital.* San Bernardo di Chiaravalle, Abbate. *Ger.* Der Heilige Bernhard.

Bernard was born at Fontaines, near Dijon, in 1091. Both parents were of noble family, and his mother, a highly gifted woman, superintended his early education. His personal beauty was very great, but his health was always delicate and he practised extreme self-denial from an early age. His thirst for knowledge was amazing, and after studying at the University of Paris, he entered the Reformed Benedictine monastery of Citeaux. The Abbot of Citeaux saw qualities in Bernard which convinced him that he would be the proper head of a new foundation, and in the year 1115 he sent him forth with twelve other

monks to found another Cistercian monastery. Bernard led them to a wilderness called the "Valley

Photo. Alinari

THE MADONNA APPEARING TO ST. BERNARD.—FILIPPINO LIPPI
(Church of the Badia, Florence.)

of Wormwood," and there built the famous abbey of Clairvaux.

Bernard became known throughout the Christian world, and was appealed to by feudal lords and

ecclesiastics alike. He was an authority on all subjects, and his decisions were received with perfect submission. He was commissioned by Eugenius III. to preach a second crusade. Only a remnant returned from the ill-starred expedition, and the people turned on Bernard with sudden hatred. But he defended himself with such eloquence that their rage vanished. He affirmed boldly that they had been punished for their sins, and bade them go home and repent, which they did.

His bitter religious controversies with Abelard will be recalled.

He died in his sixty-third year at Clairvaux, where he had been abbot thirty-eight years, and was canonised twenty years later by Pope Alexander III. No man of his age had greater renown nor fills a larger place in the history of that age. His reputation rests on the integrity of his character, his eloquence as a preacher, his remarkable executive ability, and his skill as a writer.

In devotional pictures St. Bernard is represented as a monk in the white habit of the Cistercian Order, with shaven crown, little or no beard, carrying a large book under his arm, or presenting books to the Madonna, or with writing implements before him. Other attributes are the demon—signifying heresy—fettered behind him; sometimes three mitres on his book or at his feet signifying the three bishopries he refused—those of Chartres, Spires, and Milan; also the beehive as symbol of eloquence in common with Chrysostom and Ambrose.

The Vision of St. Bernard has been charmingly

Photo. Alinari

ST. FRANCIS OF ASSISI.—SIMONE MARTINI
(Church of S. Francesco, Assisi.)

rendered in art. The subject is mystical and devotional. St. Bernard's most celebrated writings were devoted to the honour and glory of the Blessed Virgin who, in consequence, regarded him with peculiar favour, and it is related that once when he was writing his homilies he was so ill he could hardly hold his pen, and behold! she appeared to him and comforted and restored him by her gracious presence.

St. Francis of Assisi. *Lat.* Sanctus Franciscus, Pater Seraphicus. *Fr.* Saint François d' Assise. *Ital.* San Francesco di Assisi.

St. Francis was the founder of the Franciscans, one of the three Mendicant Orders of Friars. He was born in Assisi in 1182. His father, Pietro Bernardone, was a wealthy merchant. The son was taught French, and spoke it with such ease that his companions changed his baptismal name of Giovanni to *Francesco*—the Frenchman—by which he was ever afterwards known. In his youth he was remarkable for his extravagance and excessive love of pleasure. But he was kind and generous, and beloved by all. In a quarrel between the inhabitants of Perugia and Assisi he was taken a prisoner, and detained for a year in the fortress of Perugia.

After his return home, he was ill for many months, and his thoughts constantly turned from this world to God. Upon his recovery, he met a beggar in filthy rags, who asked him for alms. St. Francis recognised him as a former noble, who had commanded the expedition against Perugia, and exchanged his own rich apparel with him who was now a mendicant, putting on the other's tattered garments. Going

into a church that was falling into ruin, to pray, he heard in his soul a voice saying, "Francis, repair my church, which falleth into ruin." Taking these words literally, he sold merchandise of his father's, and brought the money to the priests of the church. This put his father in a rage, and thinking him mad, he first locked him up in his chamber, but as he still persisted in his ideas, he took him before the bishop. Here Francis tore off his garments and flung them to his father, saying, "Henceforth I recognise no father but him who is in heaven." The bishop, touched and weeping with admiration, took a coarse cloak from a beggar who stood by and gave it to him. Francis received it gladly, as the first fruit of that poverty to which he had given himself. He was now twenty-five years old, and from this time forth he went about preaching charity, humility, and self-abnegation, existing only on alms.

It was a period in the history of the world of great mental and moral excitement. St. Francis was the living expression of an awakening emotion in the minds and hearts of the people, and his example was imitated with passionate enthusiasm by an immense number of followers. He made the first condition of their joining him absolute poverty. Hence the allusion to his marriage with the Lady Poverty.

He went to Rome to obtain the pope's sanction for his order, and was at first repulsed as a visionary enthusiast. But the pope in a dream that night beheld the walls of the Lateran tottering and about to fall, then he saw the weight of the whole Church borne and sustained on the shoulders of him who had

approached him in the morning. Greatly impressed by this, he sent for Francis, confirmed the rule of his order, and gave him power to preach. Returning then to his cell called the *Porzioncula*, Francis gathered his followers about him, gave to his order the name of *Frati Minori*, and established his Rule with its three vows of Poverty, Chastity, and Obedience.

Previous to this, at mass one day he heard the text from St. Luke (ix., 3): "Take nothing for your journey, neither staves nor scrip, neither bread, neither money, neither have two coats apiece"; and looking upon this as an ordinance it became the rule of his life. He was already barefoot and wretchedly clad, begging his food wherever he happened to be. There was nothing he could do without, except his leathern girdle. This he threw away, substituting one of hempen cord, which was adopted by his followers. These have thence been called the *Cordeliers*.

St. Francis's life was one of continual prayer and self-inflicted penance. So gentle and tender and compassionate was he that "when he found worms or insects in his road he was careful not to tread upon them." He loved all animals and was accustomed to call all living things his brothers and sisters. He interpreted literally the text "Go ye into all the world, and preach the gospel to every creature," and Giotto has painted St. Francis preaching to the birds.

We are told that he suffered from sickness, pain, and weakness and wept so much that he nearly became blind. It is also related that, having fasted in his cell on Mt. Alverna for forty days, passing the time in

Photo. Alinari

ST. CLARA. —SIMONE MARTINI
(Church of S. Francesco, Assisi.)

prayer and ecstatic contemplation, he beheld in a vision a seraph with six shining wings, and between his wings he bore the form of a man crucified. When the vision disappeared and he awoke, St. Francis found that he had received the *stigmata*, and ever after it was seen that he carried in his hands, his feet, and his side the wounds of our Saviour. He died in 1226 and was canonised by Pope Gregory IX. in 1228.

St. Francis is more frequently represented in art than any other saint, and is nearly always unmistakable. He may be distinguished by his habit, which is grey or dark brown, girded by a hempen cord. He bears the stigmata in his hands and feet and is often portrayed in the act of opening his tunic to display the wound in his side. The stigmata distinguishes him from all other saints wearing the same habit. Sometimes he has the crucifix and the skull. The lamb and the lily are also given him as symbols of meekness and purity. When St. Francis and St. Dominick are pictured together the crucifix is given to the former and the lily to St. Dominick.

St. Clara. *Ital.* Santa Chiara. *Fr.* Sainte Claire.

St. Clara was born in Assisi of noble parents, who desired her to marry; but, inspired by the example of St. Francis, she fled to him for counsel, and he advised her to renounce the world. She took refuge in the convent of San Paolo, whither her kinsmen pursued her, and in vain tried to drag her away. Soon after, her younger sister, Agnes, and other ladies of high rank joined her, and finally her mother, and thus was formed the Order of "Poor Clares," Franciscan nuns, who followed the Rule of St. Francis, in

all its austerity. A lifelong friendship existed between St. Clara and St. Francis, and he invariably turned to her for consolation in those periods of despondency which afflicted his soul.

Photo. Alinari

ST. ANTHONY OF PADUA.—SCHOOL OF GIOTTO
(Basilica of S. Antonio, Padua.)

At one time, when the Saracens attacked the convent of San Damiano, and the nuns were filled with terror and despair, St. Clara, who had been bed-ridden, arose, took from the altar the pyx containing the Host, placed it on the threshold, and kneeling began to sing, "Thou hast rebuked the heathen," etc., whereupon the barbarians, panic-stricken, fled. The fame of this miracle spread, so that people came from far and wide to obtain the prayers and intercession of Clara. The pope himself visited her, and solemnly

confirmed the Rule of her order. At the age of sixty, she expired in a kind of trance in which she heard angels' voices calling her. She was canonised in 1256.

When she carries the palm it is not as martyr, but is the palm of victory over suffering. She bears the lily, and is distinguished from other saints with the same emblem by her grey habit and the cord of St. Francis. In devotional pictures she is young and beautiful. She wears the habit of her order—the grey tunic, the knotted girdle, and the black veil. Her peculiar attribute is the pyx, containing the Host, in allusion to the miraculous deliverance from the Saracens.

St. Anthony of Padua. *Lat.* Sanctus Antonius Thaumaturgus. *Spa.* San Antonio de Padua. *Ital.* Sant' Antonio di Padova, Il Santo.

St. Anthony was completely imbued with the spirit of St. Francis, and his popularity in religious art is nearly as great. He was a Portuguese by birth, and having entered the Franciscan Order, went to Morocco as a missionary, but became very ill there, and was obliged to return to Europe. Contrary winds drove him to the coast of Italy, and he came to Assisi when St. Francis was holding the first General Chapter of his Order.

St. Anthony's learning and ability made him of great value to St. Francis as a coadjutor, and for some time he taught divinity in the universities of Paris, Toulouse, Bologna, and Padua, but finally gave up teaching altogether to become a preacher to the people. Owing to his persuasive eloquence and skill in

argument, crowds came to hear him wherever he went, and his followers have ascribed many miracles to him, before and after his death. He died in his thirty-sixth year, and the next year was canonised by Pope Gregory IX., and the magnificent church at Padua was begun in his honour.

In art he is a young man with a mild, melancholy countenance, without beard, and wearing the habit and cord of St. Francis. His usual attributes are the lily and the crucifix—the lily sometimes twined around the crucifix. In pictures of the Siena school he holds in his hand a flame of fire, symbol of his ardent piety. He is often pictured as caressing the Infant Christ, who is seen standing on his book, or he holds Him in his arms. It is related that at one time as he was explaining to his hearers the mystery of the Incarnation the form of the Infant Christ descended and stood upon his book. This is called the "Vision of St. Anthony of Padua," and is often represented in art.

The legend of the mule is one of the most popular miracles of St. Anthony and is a frequent subject for pictures painted for the Franciscan churches. Bovadilla, a heretic, doubting the real presence in the sacrament, demanded of St. Anthony a miracle in proof of this favourite dogma of the Church. St. Anthony saw Bovadilla's mule, and commanded it to fall on its knees as he carried the Host in procession. The mule obeyed instantly, and in spite of its master's efforts to tempt it aside by a sieve full of oats, remained kneeling until the Sacred Host had passed.

St. Bonaventura, called the *Seraphic Doctor*, is regarded as one of the greatest lights of the Roman Catholic Church. He was born in Tuscany, and was so ill when an infant that his life was despaired of. His mother took him to St. Francis and begged him to intercede with his prayers for the life of her child. When St. Francis saw him he exclaimed, *O buona ventura!* and the mother, in gratitude for his recovery, dedicated him to God by the name of Bonaventura.

He entered the Franciscan Order and completed his theological studies in Paris. There he was greatly honoured by Louis IX. (Saint Louis) and in a few years became known as one of the greatest writers and teachers in the Church. He faithfully practised all the precepts of his order and his humility was such that he hardly dared present himself to receive the sacrament, feeling himself unworthy; so, in the legends, angels are represented bringing it to him.

In 1256 he was made General of the Franciscan Order and restored the harmony which had previously been threatened by factional dissensions. He declined the archbishopric of York, but later Gregory X. made him Cardinal and Bishop of Albano. When the two nuncios of the pope brought him the cardinal's hat they found him in the garden of a little Franciscan convent near Florence, washing the plate from which he had just dined. He told them to hang the hat on the bough of a tree until he could take it in his hands. Hence in pictures of this saint the cardinal's hat is often seen hanging on a branch of a tree. He died at the age of fifty-three and was buried in the

Photo. Alinari

ST. BONAVENTURA.—A. BRONZINO
(Academy, Florence.)

Franciscan Church at Lyons, and was canonised by Sixtus IV. in 1462. During the wars of the League, the Huguenots broke into his shrine and threw his ashes into the river Saône.

According to a Spanish legend, having left his *Life of St. Francis* unfinished when he died, he returned to earth for three days and completed it.

In devotional pictures, sometimes he wears the cope over the grey habit of his order, with the mitre on his head, as Bishop of Albano, and the cardinal's hat at his feet, or on the branch of a tree. Sometimes he wears only the Franciscan habit, and carries the sacramental cup in his hand, or it is borne by an angel. Occasionally he is attired in the crimson robes and hat of a cardinal, with a book in his hand, the symbol of his great learning.

St. Louis of France. *Lat.* Sanctus Ludovicus Rex. *Ital.* San Luigi, Rè di Francia.

Louis IX. was born at Poissy in 1215. He was the son of Louis VIII. and Blanche of Castile—the Louis and Blanche who figure in Shakespeare's *King John*. Gibbon says of St. Louis that he united the virtues of a king, a hero, and a man. Voltaire said of him, *Il n'est guère donné a l'homme de pousser la vertu plus loin*. He had the most intense veneration for relics, and when Baldwin II. approached him for aid, he at once granted him "succors in men and money" in exchange for the "holy crown of thorns." Louis, barefoot and bareheaded, brought this precious relic himself from Sens to Paris; and having obtained also a small piece of the true cross, he built for these treasures the chapel since called *La Sainte Chapelle* (Paris).

In 1247, after a dangerous illness, he sent for the Archbishop of Paris and asked for the cross of a crusader, and, in spite of the grief and remonstrances of friends, as soon as his health permitted he sailed for Egypt with an army of fifty thousand men, including the flower of the French nobility. Most of his followers perished, and Louis was taken prisoner. His belief in the goodness of his cause never wavered, however. When ransomed he spent three years in Palestine, and then returned to France, where he reigned sixteen years and then, never having laid aside the cross, he started on a second crusade, landing in Africa. His troops, affected by the climate, perished miserably; and Louis died in his tent, lying upon ashes, and wearing the garb of a penitent. He was canonised by Boniface VIII. in 1297, twenty-seven years after his death. Part of his body was carried by Charles of Anjou to Palermo, and placed in the church of Monreale; the rest was placed in a shrine at St. Denis, which was destroyed in the first French revolution.

Pictures of St. Louis are found in Franciscan churches, the Franciscans claiming that he put on the habit of the "Third Order of Penitence" before starting on his first crusade, and that he died in the habit and cord of St. Francis.

The proper attribute of St. Louis is the crown of thorns, which he holds in one hand, his sword in the other, and the royal crown and sceptre at his feet. When painted in the grey habit and cord of the Franciscans, he wears the crown of royalty.

St. Louis of Toulouse. *Ital.* San Ludovico Vescovo.

Louis of Anjou was the nephew of St. Louis, King of France, and son of Charles of Anjou, King of Naples and Sicily. When Louis was fourteen, his father was taken prisoner by the King of Aragon, and was obliged to deliver up his three sons as hostages. Louis spent several years in captivity, and the hardships he endured broke his gentle spirit, and, on regaining his freedom in 1294, he resigned all his rights to the kingdom of Naples to his brother Robert, and entered the Order of St. Francis. Soon afterwards he was made Bishop of Toulouse and set out for his new office barefooted, and dressed as a friar. Although his life there was short, he endeared himself to his people by his gentleness and charity. Two years later he died, in his twenty-fourth year, in his father's castle in Provence, where he had gone on a charitable mission. He was canonised in 1317 by Pope John XXII., and his remains are enshrined at Valencia.

In art he is represented as young, beardless, and of gentle face, wearing the episcopal robes over the Franciscan habit. The fleur-de-lys is embroidered on his cope, or on some part of his dress. The crown he resigned is at his feet. He wears the mitre as bishop, or carries it in his hand, or it is borne by an angel.

St. Bernardino of Siena. This saint was born of a noble Sienese family, and from his youth upward was distinguished for his personal beauty and grace, united to such intelligence and purity of character, that his presence alone sufficed to restrain and hush the most vulgar of tongue. At seventeen, he entered a confraternity that cared for the poor and the sick,

and when a pestilence broke out in Siena, he and twelve other young men took entire charge of the plague hospital for four months. He escaped the contagion, but his health was never strong afterwards.

He entered the Franciscan Order at twenty-three, and became one of their most celebrated preachers. His influence for good was unbounded, and his hearers, even the hardest sinners, were melted to tears. Thieves made restitution; gamblers threw away their cards; enemies became reconciled, and women cast their jewels at his feet. Wherever he went he preached peace, and when preaching he held in his hand a tablet on which was the name of Jesus in a circle of golden rays.[1] A manufacturer of cards and dice complained to Bernardino that since his preaching his business had been ruined. The saint advised him to make these tablets instead, and sell them to the people; which he did, and the desire for them became so general that he realised a fortune. St. Bernardino is said to have founded the *Monte-di-Pietà*, for lending money on small pledges to the very poor. These institutions are still called in France *Monts-de-Piété*. He was founder of a reformed Order of Franciscans, called in Italy *Osservanti* because they *observed* the Rule of St. Francis, went barefoot, and professed absolute poverty. He refused three bishoprics, and died at Aquila in the Abruzzi, where his remains are enshrined in the church of San Francesco. He was canonised by Pope Nicholas V. in 1450, and is venerated throughout all of Italy.

In devotional figures his peculiar attribute is the tablet, with I. H. S. encircled with rays, which he

[1] See Appendix.

holds in his hand. Another attribute is the *Monte-di-Pietà*, a little green hill of three mounds, and on the top a cross or standard, on which is the figure of the dead Saviour—usually called in Italy a *Pietà*. Sometimes three mitres, in allusion to the three bishoprics, he refused.

St. Dominick. *Lat.* Sanctus Dominicus. *Ital.* San Domenico. *Spa.* San Domingo. *Fr.* Saint Dominique.

This saint was the founder of the Order of Dominicans or Preaching Friars, and was a Castilian of an illustrious family. Before he was born his mother dreamed that she had given birth to a black and white dog holding a lighted torch in its mouth. At his baptism a star descended from heaven and settled on his brow. These were interpreted as signs that he would be a light to the world and he early showed his ascetic and saintly nature.

He studied theology at Valencia and became a canon of St. Augustine while still very young. When about thirty, he went to France on a political mission with the Bishop of Osma, and passed through the land of the Albigenses. Their heresies were so shocking to Dominick that he felt that his vocation lay in forming an order of preachers for the conversion of heretics. He went to Rome in 1207 and obtained permission from the pope to preach in the Vaudois to the Albigenses. Here miracles aided him. A writing of Dominick's, defending the Catholic faith, thrice cast into the fire, is said to have thrice leaped out uninjured, while a writing of the heretics was instantly consumed. This converted many.

A fierce religious war broke out about this time

Photo. Alinari

ST. DOMINICK. DETAIL FROM THE CRUCIFIXION.—FRA ANGELICO
(San Marco, Florence.)

against the Albigenses. How far Dominick took part in this is hotly disputed. For several centuries

public opinion considered him the founder of the Inquisition, and it was believed that he directed the persecutions from the beginning. His defenders, however, assert that he was filled with horror at the barbarities committed in the name of Christ. St. Dominick instituted the rosary, which was received with enthusiasm and made more converts than all his orthodoxy. He founded many convents in the principal cities of Europe, preaching wherever he went. Bologna became the chief Dominican centre, and here St. Dominick died in 1221, worn out by his labours. He was canonised in 1233 by Gregory IX.

The devotional figures of St. Dominick represent him in his habit—the white tunic, white scapulary, and long black cloak with a hood. In one hand a book, in the other a lily. A star is on his forehead, or just above his head. The dog with a flaming torch in its mouth is his peculiar attribute, but in pictures is often omitted.

St. Peter Martyr. St. Peter the Dominican. *Fr.* Saint Pierre le Dominican, Martyr. *Ital.* San Pietro or San Pier Martire.

He was born at Verona in 1205. His parents belonged to the heretical sect of the *Cathari*, but sent Peter to a Catholic school, and St. Dominick persuaded him to take the Dominican habit at the age of fifteen. He became an eminent preacher and was noted for his intolerance and cruelty to the heretics with whom he had formerly been associated. Pope Honorius III. made him Inquisitor General. He was not loved in his lifetime even by his own brotherhood, and his harsh persecutions made him universally

detested. Finally two noblemen, who had suffered at his hands, hired assassins to waylay him in a wood through which he and a lay brother must pass on their way from Como to Milan. Peter was struck down by a blow from an axe. Then the ruffians pursued his attendant, and stabbed him. Returning,

Photo. Alinari

ST. PETER MARTYR.—FRA ANGELICO
(San Marco, Florence.)

they found that Peter had risen to his knees and was reciting the Apostles' Creed; or, as others say, was writing it on the ground with his blood. He had just finished the word *Credo* when they rushed on him, and pierced him through with a sword. He was canonised in 1253 and is one of the most popular saints in Italy.

In devotional art, he wears the Dominican habit, carries the crucifix as preacher, and the palm as martyr, which, if not in his hand, is at his feet. His peculiar attribute is the gash in his head, with blood trickling from it, or the axe or sabre stuck into his head.

St. Thomas Aquinas. *Ital.* San Tomaso di Aquino, Dottore Angelico.

St. Thomas Aquinas, called the "Angelic Doctor," ranks with the Four Great Doctors of the Western Church. He was born at Belcastro in 1226. He was of noble lineage, his father being Count of Aquino, and connected both by descent and marriage with several of the royal families of Europe. Thomas was sent to the Benedictines at Mt. Cassino, where he showed himself so precocious that when ten years of age his masters declared they could teach him no more. The splendour of his father's home filled him with humility, rather than pride. He was gentle, thoughtful, and silent, and from childhood was remarkable for the sweetness of his temper.

After a few years, he was sent to the new University of Naples, where he was noted for his devotion to study and the singular purity of his life. At seventeen he received the habit of the Dominican Order. His relatives were violently opposed to this, and seized and imprisoned him in a tower of his father's castle, allowing no one to see him but his two sisters. After many months, aided by one of his sisters, whom he had converted, he made his escape and returned to the convent, where he took his final vows. The modesty with which he concealed his profound learning gave

him the nickname of *Bos*, the ox. Later he studied in Cologne and his master exclaimed one day, when his brilliant answers had astonished them all, "This dumb ox shall give such a bellow in learning as all the world shall hear." His reputation steadily increased until he was acknowledged the greatest theological

Photo. Alinari

ST. THOMAS AQUINAS.—FRA ANGELICO
(San Marco, Florence.)

writer and teacher of his age. His works are still held as authority and of great value. He died in his fiftieth year and was canonised in 1323.

He is represented in the Dominican habit, often writing, with the dove, emblem of inspiration, hovering about him. His attributes are a book, or books;

the pen, or ink-horn; the sacramental cup, on account of his having composed the Office of the Sacrament, still in use; on his breast a sun, and sometimes a human eye within it to express his far-seeing wisdom.

St. Catherine of Siena. *Lat.* Sancta Catherina Senese. *Ital.* Santa Caterina di Siena.

Volumes have been filled in chronicling the deeds and visions of this remarkable saint, known at Siena as "la Santa." She was born in Siena in 1347. Her father, Giovanni Benincasa, was a dyer by trade. Catherine was the youngest and most beloved of all the children and was fair and gay and graceful, but (unlike other children), visionary, solitary, and strange. She had heard of Catherine of Alexandria and prayed that she also might become the bride of Christ, and at eight years of age she took secret vows of perpetual chastity.

As she grew up her vigils and penances and love of solitude seemed nonsensical to her parents, who desired her to marry. Angered by her refusal, they treated her harshly, putting all sorts of menial duties upon her, until her father, entering her chamber one day, found her kneeling in prayer, and resting on her head was a snow-white dove. He now saw that she was protected by the Holy Spirit, and believing in her vocation he allowed her to go her own way. She was received in the convent of St. Dominick as a penitent of the Third Order, but never became a professed nun. She vowed herself to silence for three years, practised all sorts of self-denials, going to the convent church every day, where she had wonderful visions. Her charity to the poor was boundless. She nursed the

Photo. Alinari

ST. CATHERINE OF SIENA.—VANNI
(Church of San Domenico, Siena.)

sick, no matter how repulsive the disease, and converted by her eloquence so many wicked persons and unbelievers that her fame spread through all of Italy.

When the Florentines were excommunicated by Pope Gregory VI. they chose Catherine of Siena for their ambassador and mediator. She went to Avignon, where the pope then resided, and displayed such discretion and wisdom that the pope left it to her to decide the terms of peace. It was by her influence and persuasions that the pope was induced to return to Rome, and once more make the seat of government in the Lateran. After the death of Gregory, in the Great Schism that followed, she took the part of Urban VI., who appointed her his ambassador to the court of Joanna II. of Naples. But in the midst of this her health failed, and she died at thirty-three, worn out with fasting, labour, and suffering.

It is related that while praying before a crucifix at Pisa she fell into a trance and received the stigmata, which miracle she tried to conceal, but it was known by many. Others assert it was not impressed visibly on her body, but on her soul.

She would often pray for a new heart, and once, it is related, our Saviour appeared to her in a vision, took her heart from her bosom and replaced it with His own, and there remained a wound or scar on her left side from that time. Her letters and writings are principally upon devotional subjects, written in very pure Italian.

In art St. Catherine is distinguished by the Dominican habit and the stigmata. She usually bears the lily. A book in her hand alludes to her writings.

XX.—THE MONASTIC ORDERS

Mrs. Jameson says: "There is a Latin distich which well expressed the different localities and sites affected by the chief Monastic Orders:

> Bernardus valles, colles Benedictus, amabat,
> Oppida Franciscus, magnas Ignatius urbes;
>
> (Bernard loved valleys, Benedict the hills,
> Francis, towns; Ignatius, great cities);

and we shall find almost uniformly the chief foundations of the Benedictines on hills or mountains, those of the Cistercians in fertile valleys by running streams, those of the Franciscans in provincial towns, and those of the Jesuits in capital cities" (*Legends of the Monastic Orders*).

The **Benedictines,** founded by St. Benedict and distinguished by a habit entirely black. This order embraces the following branches of reformed Benedictines:

The *Camaldolesi*, founded by St. Romualdo; habit, black.

The *Vallombrosans*, founded by St. John Gualberto; habit, pale ash colour, or light grey.

The *Carthusians*, founded by St. Bruno; habit, white, sandalled feet, and shaven heads.

The *Cistercians*, white habit, a long loose robe with very wide sleeves, and a hood or cowl.

Photo. Alinari

A VALLOMBROSAN MONK.—PERUGINO
(Academy, Florence.)

The *Olivetani*, founded by St. Bernard dei Tolomei; habit, white.

The *Oratorians*, founded by St. Philip Neri; habit, black.

The word Abbey (*Ital.* Badia, Abbazia, *Fr.* Abbaye) belongs especially to the foundations of this order.

In pictures painted for the Benedictine Orders, the saints most frequently represented are St. Benedict and his sister St. Scholastica, and his disciples St. Maurus, St. Placidus, and St. Flavia, who all wear the black habit; except, when St. Benedict appears as patriarch of any of the Reformed orders which adopted the white habit, he then wears white. The black habit is also given to:

St. Boniface, the Apostle of Germany.
St. Bennet, Bishop of Durham.
St. Benedict of Anian.
St. Bavon of Ghent.
St. Ildefonso of Toledo.
St. Giles of Languedoc.
St. Dunstan of Canterbury.
St. Walpurgis of Eichstadt.

St. Bernard is prominent in all the Cistercian abbeys and churches. St. John Gualberto figures principally in Florentine art, or pictures painted for the Vallombrosans.

The **Augustines** claim St. Augustine, one of the Four Latin Fathers, as their founder, and wear the black habit. This order embraces:

The *Premonstratensians*, founded by St. Norbert; habit, brown or black, with a white cloak.

The *Servi*, founded by St. Philip Benozzi; habit, black.

The *Trinitarians*,[1] founded by St. John de Matha; habit, white with a blue and red cross on the breast.

[1] See Appendix.

The *Brigittines*, founded by St. Bridget of Sweden; habit, black.

The *Order of Mercy*, founded by St. Peter Nolasco; habit, white, and the badge of the arms of the King of Aragon on the breast.

In the churches of the Augustines, one finds St. Augustine and his mother Monica; St. Joseph, the husband of the Virgin Mary, whom the Augustines reverence as their patriarch and patron saint; Joachim and Anna; the apostles and saints of the earliest ages, and the hermits St. Anthony and St. Paul; but next to St. Augustine their great saint is St. Nicholas of Tolentino.

The **Mendicant Orders:** the **Franciscans,** the **Dominicans,** the **Carmelites.** These monks were not called *Padri*, fathers, but *Frati*, brothers of men, and so great was the humility of St. Francis that he called his community *Frati Minori*, lesser brothers.

The **Franciscan Order,** founded by St. Francis of Assisi; the habit, originally grey, was changed after the first two centuries to a dark brown. The knotted cord around the waist was used symbolically by St. Francis to represent the halter or bridle of a subdued beast, or the body in subjection to the spirit. The reformed branches of the Franciscans are:

The *Capuchins*, habit dark brown with a long, pointed hood.

The *Poor Clares*, Franciscan nuns, founded by St. Clara; grey or brown habit and cord, and black veil.

The *Observants*, founded by St. Bernardino of Siena; grey habit and cord.

The *Cordeliers*, brown habit.

The *Minimes*, founded by St. Francis de Paula; brown habit, short scapulary with rounded ends, and the cord of St. Francis.

In pictures painted for any of the Franciscan churches or convents are found, singly or in groups, their eight great saints, called in Italian *I Cardini dell Ordine Serafico*," "The Chiefs of the Seraphic Order."

St. Francis, Padre Serafico, patriarch and founder.

St. Clara, Madre Serafica.

St. Bonaventura, il Dottore Serafico, the great prelate of the order.

St. Anthony of Padua, second only to St. Francis as a worker of miracles.

St. Bernardino of Siena, their great reformer and preacher, and the three royal saints, *St. Louis of France; St. Louis of Toulouse;* and *St. Elizabeth of Hungary* (wearing her crown, and with her lap full of roses).

The **Dominican Order:** founded by St. Dominick; distinguished by a white habit under a long black cloak with a hood. The Dominicans are always shod. The Franciscans are generally barefoot or wear a wooden sandal.

The four celebrated saints who figure in Dominican pictures are:

St. Dominick, founder and patriarch.

St. Peter Martyr, distinguished by the wound in his head.

St. Thomas Aquinas, who represents the learning of the order.

St. Catherine of Siena, the great female saint of the Dominican Order.

The **Carmelites** claim the prophet Elijah as patriarch and founder, with the Virgin Mary as protectress. They were first formed into an order by St. Albert of Vercelli. The habit is a dark brown, with a long scapulary and a white mantle. The reformed branch, the *Scalzi*, or barefooted Carmelites, was founded by St. Theresa.

The **Jeronymites** claim St. Jerome as founder.

The **Jesuits,** founded by St. Ignatius Loyola; habit, a straight black cassock and square black cap.

The **Order of the Visitation of St. Mary** was founded by St. Francis de Sales and Ste. Jeanne Françoise de Chantal (grandmother of Madame de Sévigné).

APPENDIX

Angels. The Jewish belief in good and bad angels was probably borrowed from Zoroastrianism during their exile. St. Paul speaks of Thrones, or Dominions, or Principalities, or Powers (Col. i., 16), and from this and a few other scriptural texts the imagination of the early theologians arranged the angelic host into nine choirs—or three hierarchies of three choirs each. To each of these were given fanciful and mystical powers. The first hierarchy are the Councillors; to this belong the Seraphim, Cherubim, and Thrones. The Seraphim — love — stand nearest the throne of God, next come the Cherubim—knowledge,— and then the Thrones who support the seat of the Most High. These receive their glory direct from God and transmit it to the second who in turn shed the radiance of divine light upon the third and lowest hierarchy.

The second hierarchy are governors, who reign over and control the stars and the elements.

The third are the only ones that have concern with the earth. They are the messengers of God, and the protectors and guardians of the children of men.

A fourth-century Byzantine manual gives the following directions to painters according to the order laid down by Dionysius the Areopagite:

1st	**Seraphim.**	Six wings covered with eyes.
	Cherubim.	Head only, two wings.
	Thrones.	Fiery wheels surrounded by wings filled with eyes. The whole symbolising a royal throne.
2d	**Dominations.**	These wear albs to feet, golden girdles, and green stoles. Hold a golden staff in right hand and seal of God in left.
	Virtues.	
	Powers.	
3d	**Principalities.**	In soldier's garb, golden girdles, and holding lance-headed javelins in their hands.
	Archangels.	
	Angels.	

The early artists followed the description of the Seraphim given in Isa. vi., 2: "Each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly."

In very old pictures and illuminated manuscripts, the hierarchies of angels are represented by circles. The innermost circles, the Seraphim and Cherubim, are commonly depicted with heads only, and with two, four, or six wings. The Seraphim are the colour of red—fire, meaning love. The Cherubim blue, the colour of the firmament or light, that is, knowledge. In these representations of the celestial hierarchy the Seraphim have the highest rank of all, and angels the lowest. Then follow apostles, martyrs, confessors, and virgins.

Didron says that "the hierarchy thus figured in rose windows and sculptured on vaulted roofs of

cathedrals, exhibits in a palpable form . . . the system of ethics and cosmogony embodied in the Hindu doctrine of emanation."

The angels in the architectural decoration of old Christian churches have for their authority the Cherubim that adorned the temple of Solomon (1 Kings vi., 23–29).

Angels are sometimes placed on winged and fiery wheels, to typify extreme swiftness and buoyancy.

"The seven angels which stood before God" (Rev. viii., 2) are occasionally represented in pictures of the Last Judgment and of heaven, and can be recognised by their seven trumpets. These seven archangels are thus defined:

1. **Michael** ("like unto God"), captain of the host of heaven and protector of the Hebrews.

2. **Gabriel** ("whose strength is in God"), guardian of the heavenly treasury, and Joseph the patriarch's preceptor.

3. **Raphael** (the healing of God), chief guardian angel, and the leader of Tobias.

4. **Uriel** (the light of God), who taught Esdras, explaining the prophecies.

5. **Chamuel** (the wrath of God), who wrestled with Jacob.

6. **Jophiel** (the beauty of God), guardian of the tree of knowledge and the same who drove Adam and Eve out of Paradise, and the preceptor of the sons of Noah.

7. **Zadkiel** (the righteousness of God), who stayed the hand of Abraham when about to sacrifice Isaac.

Only the names of the first four are given in the

Bible, and these four are seldom represented together except in architectural decoration.

Badge of Trinitarians. "His Holiness [Pope Innocent, III.] did forthwith ratify the Order, and, by his command, they assumed the white habit, having on the breast a Greek cross of red and blue; the three colours signifying the Three Persons of the Most Holy Trinity; the white, the Father Eternal; the blue, which was the traverse of the cross, the Son as Redeemer, and the red, the charity of the Holy Spirit."

Basket. Liberality to the poor.

Bear. Solitary life and self-restraint.

Bee. Originally a pagan symbol, the bee was adopted by the early monks as a symbol of chastity and industry. Peter of Capua alludes to the risen Saviour as *apis ætherea*. (In this connection it is interesting to note that Vishnu incarnate as Krishna is represented with a blue bee hovering about his head symbolising the ether.) Chrysostom, Isidore of Seville, Ambrose, and Bernard of Clairvaux were said to have lips flowing with honey (*mellifluus*) typifying their eloquence. The virgin queen of the hive became a favourite type of the Virgin Queen of Heaven. The bee is rarely found in art, however, but is occasionally seen carved on tombs in the catacombs as a symbol of immortality.

Beehive. Eloquence.

St. Bernardin of Siena. "So much was he affected by the mysteries of the incarnation and sufferings of the Son of God that he could never pronounce his sacred name without appearing in transports of love and adoration. Often at the end

of his sermon he showed to the people the sacred name of Jesus curiously cut on a board with gold letters, inviting them to adore Christ with him on their knees, reciting a pious doxology."[1]

Christ in early art was typified by Orpheus seated among beasts and birds playing on a lyre.

Fish, the eucharistic significance of. As the water turned into wine at the marriage of Cana was accepted by the early Church as symbolical of the Eucharist, so the fish as a symbol of Christ had also a eucharistic significance in commemoration of the miracle of the loaves and fishes. An early symbol of the Eucharist found in the catacombs is a cup containing three small loaves upon which are traced the cross. Speaking of the multitude who were fed with five loaves and two fishes, Paulinus of Nola says of Christ that "he himself is the true bread and the fish of living water"—*panis ipse verus et aquæ vivæ piscis Christus.* Eternal life and the Eucharist are inseparable ideas in the Church. "He that eateth my flesh and drinketh my blood hath eternal life and I will raise him up at the last day." Prosper of Aquitane speaks of Christ as "giving himself as food to the disciples by the seashore and offering himself to the whole world as *Ichthus.*"

Font. According to Durandus the baptismal font in Christian churches was made octagonal because creation was complete in seven days; thus eight figured regeneration—the beginning anew.

Hands, two. In some paintings by the early Italian

[1] Butler's *Lives of the Saints*, vol. v., p. 369.

artists of the Baptism of Christ *two* hands are seen emerging from the clouds with the dove proceeding from them (see illustration, page 79). Thus when two hands crossed at the wrists are seen on certain houses and convents in Italy it should typify the blessing and protection of the Eternal Father.

Horns, symbol of strength, intelligence, and power. See Moses.

The **Lion** placed at the doors of churches as guardian of the sanctuary was symbolical of spiritual vigilance, as the lion was believed never to close its eyes in sleep. The lion, however, not only typified Christ triumphing over death and hell (Rev. v., 5), but was used also to typify the devil which "as a roaring lion walketh about, seeking whom he may devour" (1 Peter v., 8). Thus the lions used to support pulpits in churches, as in Siena, Pisa, Lucca, and elsewhere in Italy, represent Satan vanquished and subdued by the might of Christianity. The same idea of triumphing over the powers of evil was intended to be conveyed in the sculptured figures of deceased persons reclining on tombs with their feet resting on a dragon, a lion, or a dog—the dog being regarded by the Jew as the incarnation of the evil principle. The Hebrew misconception of the character of the dog is a very curious one and persists throughout the Bible, where he is rarely referred to except in terms of contempt. The substitution of the Aryan for the Semitic point of view, however, reversed the meaning of the symbolism at a later period, when a lion at the feet of a man typified courage and manly strength, and the dog at the feet of a woman indicated fidelity and undying love.

The **Lizard** according to the *Physiologus* when blind in old age creeps into the crevice of a wall facing east and stretches out its head to the rising sun whose beams restore its sight. Thus the lizard represented in ecclesiastical architecture is a symbol of the healing and illuminating effect of the gospel.

The **Magi.** "In the early art of the catacombs the three children of Babylon refusing to worship the image of Nebuchadnezzar were often associated with the three Magi who refused to obey Herod. It is not improbable that the number of the Magi became fixed by this association rather than by the gifts they bore of gold, frankincense, and myrrh. Previous to the fourth century they were represented as two, four, and in one case six. After that time they were invariably represented as three."[1]

Majesty. A term denoting pictures of Christ seated upon a throne and surrounded by angels with the symbols of the four Evangelists and the Greek letters A and Ω, alpha and omega, signifying that Christ is the beginning and the end of all things.

Oran, or **Orant,** designates the figures seen in the catacombs with hands uplifted in prayer.

The **Ox** symbolises toil and patient renunciation.

The **Phœnix** in Egyptian religion was the embodiment of Ra the Sun God. It was fabled to come out of Arabia every five hundred years to Heliopolis, where it burned itself on the high altar in the Temple of the Sun and rose again from its own ashes young and beautiful. This pagan emblem of the resurrec-

[1] *Christian Art and Archæology*, by Walter Lowrie.

tion and of immortality was adopted by the Christians and is frequently found on early mosaics and sarcophagi and carved on church stalls, where it is often associated with the pelican.

The **Sibyls.** There are numerous Sibyls but the Cumæan Sibyl of whom Ovid and Virgil wrote is the most famous. According to a Roman legend this Sibyl appeared to one of the Tarquins and offered him nine books for sale. The king refused to buy them. She burned three and returned with six, demanding the same price. Upon his second refusal she burned three more and returning to the king again demanded the same price for the three remaining. Puzzled, and curious at last, the king paid the price and found them to contain the destinies of the Roman state. These Sibylline books were for centuries the oracles of Rome.

Tetramorph, a figure which combines the four heads with wings and fiery wheels described by Ezekiel (chap. x.). The same figure with six wings denotes extreme swiftness, the wheels also winged.

Three, the number. According to Pythagoras three was the primal perfect number and symbol of completeness. The cube of three being nine was regarded by him as the extent to which numbers would go, all others being comprehended by and revolving within it. The decade ten was called by him "Heaven" as being the boundary of nine and forming as it were a monad with which recommences a fresh series capable of infinite expansion. The number three among Greeks and Romans had a mystic import and later when the meaning was lost it was

considered exceptionally lucky, as were all uneven numbers.

Tobias. See Tobit, Apocrypha.

Virgin of Pity. The Madonna as "dispenser of mercy on earth" is sometimes represented crowned, standing with outstretched arms from which depends her mantle, the corners of which are upheld by angels, while underneath its shelter kneel worshipping votaries of all ranks and conditions—the rich, the poor, the lame and halt.

SYMBOLS OF CERTAIN OLD TESTAMENT CHARACTERS

THE PROPHETS

Amos. A shepherd's crook.

Daniel. A lion. A ram with four horns. Sometimes naked with hands outstretched and a lion on each side.

Ezekiel. A turreted gateway, in his hand a plan of the New Jerusalem.

Isaiah. A saw. Clothed in a sack. St. Matthew on shoulder.

Jeremiah. A wand in his hand.

Joel. Lions around him.

Obadiah. Pitcher of water and loaves.

Zechariah. A temple building. A stone covered with eyes.

THE PATRIARCHS

Abraham. A knife and brazier of fire.

Adam. A spade.

David. Harp. Sling of stones. Head of Goliath.

Elijah. Scroll and red robes. Fiery chariot. Sword.

Elisha. Two-headed eagle on shoulder.

Gideon. Fleece of wool.

Joseph. Purse.

Melchizedek. Priest and king.

Moses. Tablets of the Law. A rod. Horns of light. Burning bush. A rock. Some modern writers claim that the horns given to Moses by artists and sculptors grew out of an error in the translation of the ancient Hebrew, the early translators describing Moses in his descent from Sinai as *facies cornuta* ("his face was horned") instead of "his face shone." Other writers, however, assert that among all peoples, horns have symbolised power; that the Israelites, fresh from the land of bondage, familiar with horns upon the heads of Egyptian gods, would readily believe that Moses had miraculously received the mark of divinity and kingly power. That he really descended with solid horns upon his head was devoutly believed down to the middle ages.

Noah. Ark. Dove with olive branch. An oar.

Samson. Gates of city. Jaw bone of an ass.

Seth. Three seeds of the tree of life. A thread bound thrice around thumb.

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